VOGUE

College Fashions

ADVANCE
RETAIL
TRADE
EDITION

Condensed College Wardrobe
in 100 Shops of the U.S.A.

Incorporating Vanity Fair
AUGUST 15, 1944
PRICE 35 CENTS
40 Cents In Canada

*BOTANY

Ship launchings—weddings. His first glimpse of you on leave!

For all the occasions when you want to look your best, a costume in some rich-textured Botany fabric is the perfect choice. This year Botany colors are subtler, and more ravishing than ever. This year Botany quality is a bulwark to lean on whether you are buying practical or luxurious clothes. You'll find a generous selection of Botany labeled fashions in fine stores everywhere.

BOTANY WORSTED MILLS • PASSAIC, NEW JERSEY

Worsteds and Woolens for Women's, Children's and Men's Wear • No-Dye-Lot Knitting Yarns
Botany Perennials • Certified Fabrics • The Botany Tie, Robe • Men's Sportswear • Lanolin Cosmetics
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Vogue's

ADVANCE NEWS

FOR RETAILERS AUGUST 15, 1944

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Autumn Fashions on a Wide Scale

Unexpected, Individual Suits

Vogue says: "There's no pea-in-the-pod sameness about suits this year—new because of unexpected cut, colour, individual details." To meet the challenge, this autumn's quality suits have added to their classic good tailoring and good shoulders, a new individual charm. Observe especially the fuller skirt and flared peplum jacket suit on page 116—how the jacket gives hip-line interest. Show how this suit needs only a change of blouse to go from country or from work to an evening date. Hushed-up velvet suits (page 114) have a naïve sophistication. Display these as right with the larger hats, the simplest accessories. Single out traditional plaid suits—this year, staging a renaissance with non-traditional lines—wrist-hugging shirt-sleeve jackets, elbow-length capes instead of jackets (pages 124, 125). Don't forget to point out to customers that a new, individualized suit, besides being more interesting, is as useful as a retiring, indefinite model. Each has a personality to compliment that of its wearer.

New Look in Suit-Dresses

Suit-dresses have unexpected diversity and excitement this autumn—are made in classic suit fabrics with new suit details, yet retain the easy comfort so loved by those who prefer a dress with a jacket. Vogue shows two of these suit-dresses on page 127. Both have the look of a suit with contrasting dress top, matching skirt and jacket. Notice how well the bolero and box jacket suit this autumn fashion. Have your salespeople point out to customers the practicality of a tweed or flannel suit-dress—the use of the jacket with other dresses, odd skirts. Play up their look of fitted tops with heavier skirts and jackets—a dress look or a suit look.

Double-take Dresses

Vogue says: "Smart girl in the new, dressed-up knitted dress." New and smart, knitted wool and wool jersey dresses have double exposures—with sweaters and dickeys for morning, with jewels after dark. Notice the grey jersey dress (page 132) with its startling puzzle neck-line—an interesting outlook for well-placed clips. Observe the use of striped skirts and striped dresses for evening wear, cut with the lines of classic sports dresses, but dramatized by the use of formal fabrics. (See pages 116, 129, and 130.) Tops are essentially simple, devoid of extras—cap sleeves, plain, round necklines. Such date dresses are perfect for slim-lined figures.

Little Princess Coats, Suits

Vogue says: "It's a smart girl who understands the fine, fresh charm of looking like a little story-book princess on an autumn weekend in town." Watch this coming fashion—genteel simplicity in a hushed-up black velvet suit (page 114) or a snugly fitted black princess coat (page 128) with stark white accessories—white gloves, an ermine scarf at the throat. With these "Little Princess" fashions, show important, handsome hats, brimmed or trimmed with a piece of fur. Emphasize the clean-cut, uncluttered lines which predominate this trend—the look of white on unrelieved black, an understatement of subtle flattery.

Use "Vogue Says" for Fashion Forecasts

We'll Send You These Four Quotations on Cards Without Cost

Write Vogue's Merchandising Service 420 Lexington Avenue

VOGUE SAYS: "Accessories—bold, not bitsy."

VOGUE SAYS: "This year's college wardrobe—integrated, interchangeable."

VOGUE SAYS: "Tight top, bulky skirt—sweater-and-skirt look of the year."

VOGUE SAYS: "Grey—most respected new neutral."

Put These Quotations on Your Own Cards—Use Them in Advertising

College

VOGUE SAYS: "An odd jacket—no stranger to slacks or a skirt."

VOGUE SAYS: "New school of winter lounge clothes—bold, bright."

VOGUE SAYS: "Good monotone colours speak with authority."

VOGUE SAYS: "A smart girl plunges with a vengeance into grey."

VOGUE SAYS: "A jersey sweater buttons tight as tree-bark."

VOGUE SAYS: "Wool jersey polo shirt—close friend for all your skirts."

VOGUE SAYS: "New important skirts cinch in your snug sweater-blouses."

VOGUE SAYS: "Skirts have a new focal importance."

VOGUE SAYS: "A smart girl knows her new skirt should be bulky."

VOGUE SAYS: "Colour—the shock-value in a skirt."

VOGUE SAYS: "Now, the sweater *fits*."

VOGUE SAYS: "Belt your pull-over sweater."

Suits and Coats

VOGUE SAYS: "A quiet velvet suit has pretty manners."

VOGUE SAYS: "Hushed-up black velvet suit—so genteel with a heavy hat."

VOGUE SAYS: "No pea-in-the-pod sameness about suits this year."

VOGUE SAYS: "Familiar clan plaids are having a renaissance."

VOGUE SAYS: "The cut of a suit—definitely feminine, highly individual."

VOGUE SAYS: "There's no substitute for a good polo coat."

VOGUE SAYS: "A polo coat has everything in the book."

VOGUE SAYS: "A grey coat—as right over other neutrals as over black."

VOGUE SAYS: "A black topcoat underscores high colour."

Dresses

VOGUE SAYS: "This winter long dresses pay compliments to other hostesses."

VOGUE SAYS: "Dinner dresses—long, black, soignée again."

VOGUE SAYS: "Beautifully draped skirts emphasize a slender, formal look."

VOGUE SAYS: "A little black dress holds a narrow silhouette."

VOGUE SAYS: "Prettiest black dresses—to date."

VOGUE SAYS: "Wear a sleek knitted dress cut without any red tape."

VOGUE SAYS: "Wear grey wool jersey with jewels at night."

VOGUE SAYS: "A knitted dress—new, dressed-up."

Accessories

VOGUE SAYS: "Buskins—new Robin Hood look for your feet."

VOGUE SAYS: " 'Leg sweaters'—match them to your skirt."

VOGUE SAYS: "Sweatered legs—the same shade as their sister-sweater above."

VOGUE SAYS: "Wide leather belt—exclamation point at the waist."

VOGUE SAYS: "Buy it as a jewel—magnificent cowhide belt."

VOGUE SAYS: "A jersey helmet-hood muffles your neck."

VOGUE SAYS: "A smart girl falls for a jersey hood—pretty as she is."

VOGUE SAYS: "Bold jersey gloves wrinkle over tight sleeves."

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2 YEARS $9.00
WRITE FOR QUANTITY RATES
AUGUST 15, 1944

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Bonwit Teller

Louise Barnes Gallagher

Black siren-sheath . . the kind of dinner dress that Gallagher does so well. Long-waisted, exquisitely molded, with a built-in bra, and what a daringly beautiful back. Black rayon crepe. 12 to 16 sizes; 110.00 Designers' Salon, Sixth Floor

Fifth Avenue at Fifty-Sixth Street, New York 22 • Also White Plains

The Lindner Coy

CLEVELAND

BY JOSEPH HALPERT

CROCHETED, BE-TASSELED POCKETS, BRIGHT TOUCH ON A DARK CREPE SUIT.

THE FAMOUS COLLEGE SHOP

AT LORD & TAYLOR

N.B.—THESE ARE VERY IMPORTANT

OUR GREY FLANNEL JUMPER (left), a divine one, with broad shoulders, small waist. Sizes 10 to 18, 17.95 Our plaid flannel shirt classic. Sizes 12 to 20, 10.95

OUR CLAN PLAID FLANNEL KILT SKIRT (right), with wonderful pleats. Sizes 10-18, 12.95 Our new white cashmere jersey shirt with plaid neck binding. 10-18, 10.95 Our plaid-bound green tweed Scotch jacket. 10-18, 19.95

The College Shop, on the Fifth Floor
Lord & Taylor, New York and Manhasset

Kraus

CREATES FOR RICH'S

AND THE SOUTHLAND

The Persian peplum suit. The shoulders broad, the waist slim as a harem dancer's . . . with a banding of Persian lamb rippling over the tapered skirt. Of Forstmann's doeskin wool Teheran gold with ebony black.

RICH'S
Atlanta

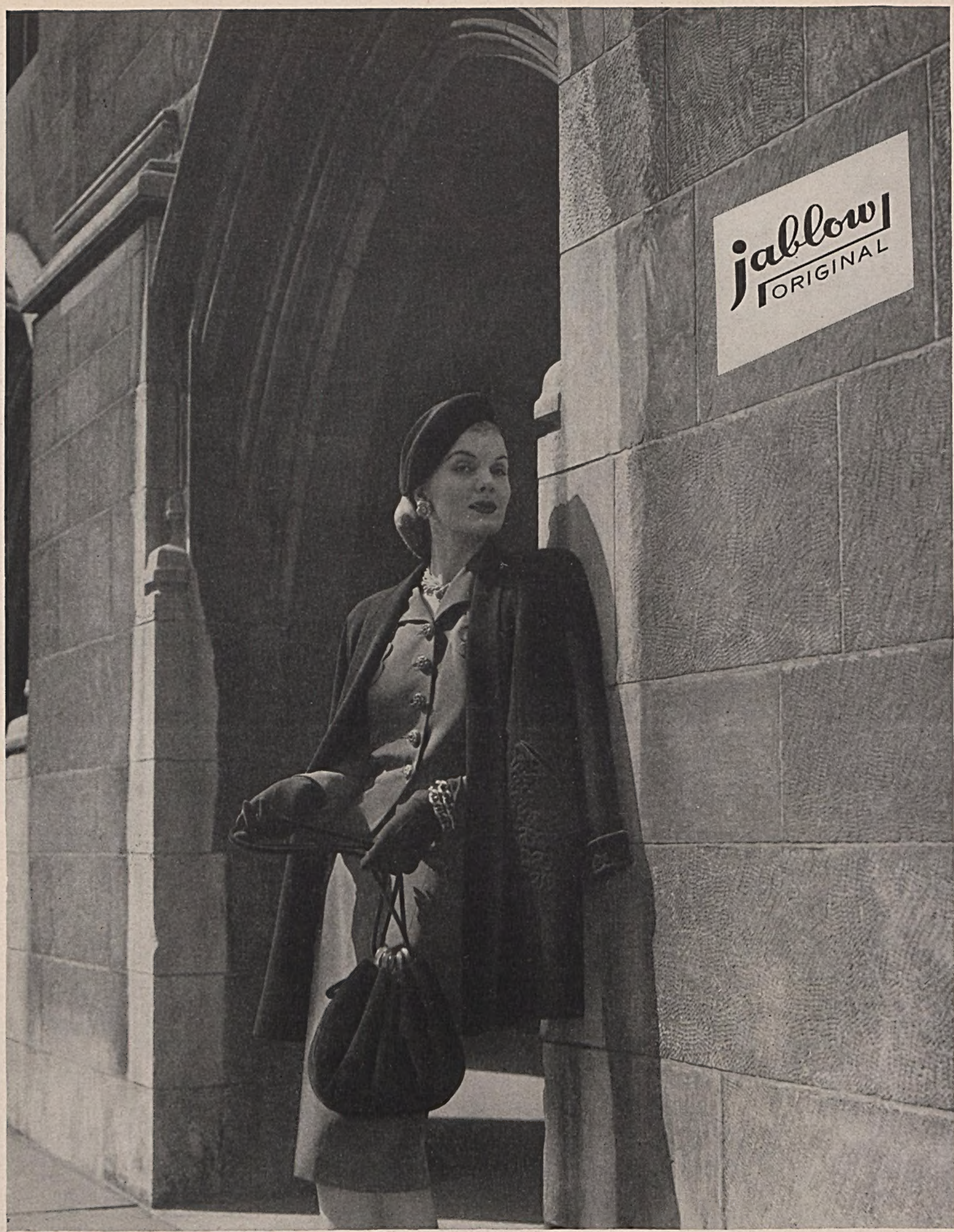
B. ALTMAN & CO.

FIFTH AVENUE NEW YORK

The Belted Tunic Coat

in Forstmann's wonderful navy blue Velchenna lined in navy and red plaid tweed. Shown with matching tweed skirt. Above: opened to show lining and ample lap-over. Left: Buttoned and belted in dashing tunic fashion. Sizes 10 to 16. Coat, 69.95. Skirt, 16.95. Altman college shop, third floor

Vogue August 15th, 1944 VOGUE incorporating Vanity Fair is published semi-monthly except June and July when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A. Vol. 104, No. 3 Whole No. 1726



Planned Partnership for Fall. *There's a new rule. Don't match . . . harmonize your coat and suit this year. Jablow, tailor extraordinary, brings you these two, to go-together or walk apart with equal assurance. The suit, softly molded in Forstmann's pure wool . . . the brief, braid-trimmed coat in all-wool Melton cloth picks up the color of the suit in fine sleeve and pocket piping. For store in your city, write Jablow, Five-hundred-and-thirty Seventh Avenue, N. Y. 18.*

Come to the
College Center
for the clothes in your life...
special S.F.A. favorites: wool
jersey blazer suit, 25.00; bright wool
dress, sparkle studded belt, 29.95
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New York, Chicago, Beverly Hills, Detroit

Arresting Black -
talked - about peplum,
fake jewels at the
important shoulders,
on the belt. 10 to 20.
rayon crepe. 59.95
Designed for our
Green Room. 3rd floor
Lexington at 59th
N.Y.C.

Jewels by Rubel. Rawlings—Vogue Studios

So very tomorrow

A promise of new excitement for each new moment is brewed into these but-lovelier lipstick shades. They're definitely "tomorrow." See "Golden Mauve"..."Powder Blue Fuschia"..."Flame Swept Red"..."Exotic Pink"..."Dragon's Blood Ruby" and "Black Rose." $1.00 (tax extra) in the cleverest automatic case ever.

lipstick **CHEN YU**

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made in U. S. A.

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in "THE ZIEGFELD FOLLIES"
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You're Gorgeous

What a wonderful discovery... this modern make-up that creates a lovely new complexion, soft, smooth and young-looking, with your very first make-up.

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Jaunty Junior

WAR BONDS ASSURE YOUR FUTURE

DOUBLE TAKE FOR FALL . . . a companion coat and suit by Jaunty Junior to brighten your Autumn scene. Beautifully made with smart, scrolled detail and your beloved Peter Pan collar in a handsome, all-wool basket weave by Madison Mills. Sizes 9 to 15. Suit, about $30. Coat, about $30. At one fine store in your city. Write Jaunty Junior, 500 Seventh Ave., New York 18 • Morris W. Haft & Brothers, Inc.

Down to a T. . . the narrowest possible black wool dress

. . . its armholes deep and square. The quartz-pink beige

sleeves match the brief tweed box coat.

Dress, $59.75. Coat, $59.75.

Neiman-Marcus
Dallas

HERBERT SONDHEIM
by TROY STIX

Hattie Carnegie

shows these custom-made hats
at retail only, 42 East 49th Street.
Wholesale millinery at 711 Fifth Avenue.

Hattie Carnegie's
newest restaurant suit
. . . gleaming jet
on sultry pink wool.
Naturally at
Himelhoch's
Detroit

Welcome Home to Young America's Favorite Fur

GENUINE Laskin Mouton DYED LAMB TRADE MARK

A tantalizing glimpse of Winter designed by Vera Maxwell, one of the exciting models now to be seen in Laskin Mouton. This wonder fur, with its Beaver-like beauty, has set a wartime record because of its high quality and its contribution to the warmth and efficiency of our air forces. Remember there is only one genuine Laskin Mouton—the label is your guarantee. At fine stores throughout the country.

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JOSEPH HALPERT sponsors Autumn gray . . . whips it into a slim-skirted suit . . . molds it into a softly-draped dress . . . adds touches of velvet to emphasize the warm beauty of yarn-dyed pure wool.

Sizes 10 to 18. Shown only at Horne's in Pittsburgh. Suit $49.75. Dress $45.00.

JOSEPH HORNE CO · PITTSBURGH

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THE BLUM STORE

Hattie Carnegie

Jet Radiance on American Broadtail

From Blum's Carnegie Fur Collection

Philadelphia

you can so sew . . .

it's fun . . . it's easy. For this semester's weskit-hit, use supple *COHAMA ALL WOOL "WILTSHIRE" Vogue Patterns . . . 5187 (for either weskit) . . . 8472 (for the pleated skirt) . . . 9634 (for the half-dirndl).

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Woolens

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She brought Loveliness to the Halls of Montezuma

Lucy Brewer might well be called the first woman to wear the uniform of the United States Marine Corps. During the War of 1812 she donned male attire and served aboard the U. S. S. Constitution.

Avon salutes the courageous spirit of this first woman Marine . . . and salutes the gallantry of those young ladies who today wear so proudly—and so smartly—the uniform of the Women's Reserve of the United States Marines.

And Avon pays tribute also to those millions of other American women who, though shorebound by home duties, have in their hearts the same courage and patriotism. They, in their devotion to the immortal spirit of "Semper Fidelis", are worthy sisters of the women who have joined a magnificent fighting organization.

Avon considers it a privilege to serve such women. They are everywhere—they are on your street—next door—in your home. *You,* too, are one of them. And, because you are an American Heroine, your Avon Representative is honored to be received into your home—and anxious to help you achieve a fuller, more inspiring loveliness.

BE HOSTESS TO LOVELINESS

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SHOES

JOHANSEN BROS. SHOE CO. INC., ST. LOUIS

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a Duplex fabric means a finer fashion

Vera Maxwell original in LAC-ARA

Duplex Fabrics

For this trio in a duet of colors . . . Vera Maxwell chooses leaf-smooth LAC-ARA. Sure-draping, it has a way of lending gotham elegance to the simplest of lines. Like all Duplex fabrics, LAC-ARA means a finer fashion. Contents: 75% Spun Rayon . . . 25% Aralac.

DUPLEX FABRICS CORPORATION, 1410 Broadway, New York City

... NEW
HORIZONS
... our brand new ambitious coat-and-skirt team in beautiful pure wool suede Melton, the topper fur lined to over-flowing with cloud-white Baby Lamb. Right and handsome now and forever, for your diversified life of college, country, and town. American Beauty, boxwood green, terra cotta or black; sizes 12 to 18.
Fur-lined topper 65.00*
Side-pleat skirt, 10.00 New Horizons beret, 5.00
College Shop, Third floor. Mail orders N. Y. 16
*Topper subject to 20% Federal tax
ARNOLD CONSTABLE
Fifth Avenue at 40th, New York • New Rochelle • Hempstead

Frost Bros. San Antonio

Clarepotter sends us checks. The jacket is interchangeable. The slacks razor-edged and right for sports or leisure. The skirt press-pleated and grand for action. In verbena with brown and white, red with black and white. Sizes 10 to 18. The two-piece dress $59.95. The slacks $25.00.

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New... Salymil Junior dresses by Milgrim can now be obtained in better stores throughout the country.

Capri Original

Dramatic back interest in the black wool suit with Ermine

Thalhimers RICHMOND, VIRGINIA

New, slim wrap-around skirt in fine all-wool. Black bound in royal, green with red, cherry with black, grey with brown. 14 to 20. 9.98

New brief cut-away jacket in matching colors. Sizes 14-20. 14.95

Wrap-around fringed kiltie skirt in colorful and authentic Scotch plaids. 10 to 18. 12.95

One-button cardigan jacket in menswear doeskin all-wool flannel. Red, Hunter green, navy. 10 to 18. 17.95

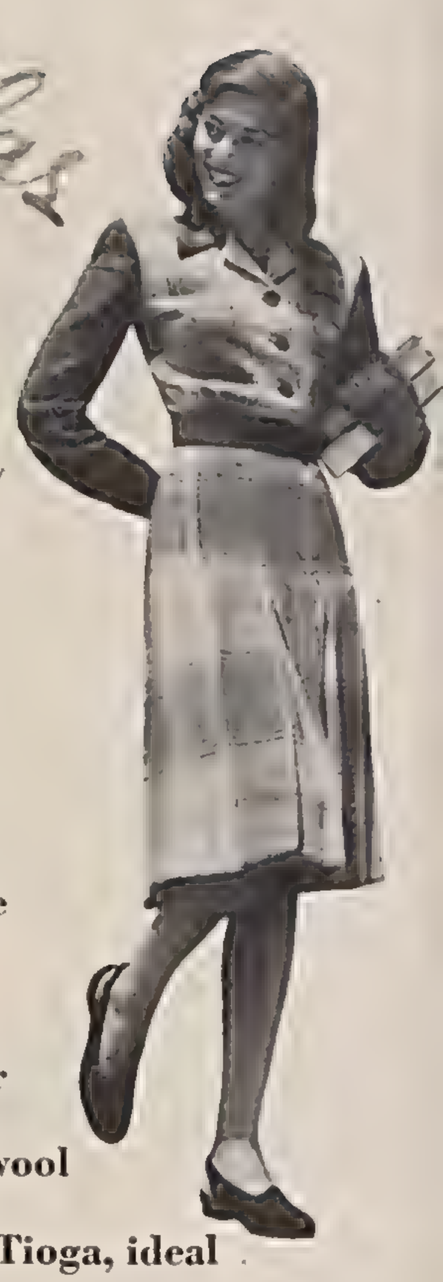
College Shop
Third Floor

Franklin Simon

The trim new look for College

FIFTH AVENUE AT 38th STREET, NEW YORK 18, N. Y. • WISCONSIN 7-9600 • GREENWICH, EAST ORANGE, CLEVELAND, BRIDGEPORT

Nardis of Dallas glamorizes the Windbreaker



The barometer's up and things take on a sunny hue when you don this Nardis two-piece for school or sports. The windbreaker blouse with easy sleeves and back of solid wool jersey—the 100% virgin-wool plaid, by Tioga, ideal for the pleated skirt. In combinations of purple and maize plaid, or purple and white, with purple jersey, coffee and maize plaid with gold jersey, coffee and white plaid with coffee jersey, aqua and pink plaid with ginger tone jersey. Sizes 10 to 20. Under $23.00. At fine stores everywhere or write Nardis Sportswear Inc. Dallas, Texas

For bandbox beauty and service unlimited we nominate this suit from California. Forstmann's Bermuda Doeskin in sunlit colors add a glow of luxury... Rendova blue, Alba purple, gold, rose, soft green and aqua... make you want to wear it every day of the year. From an extensive collection. Sizes 10 to 18, $65.00. Misses' Suits, Second Floor.

RDAN MARSH COMPANY • BOSTON, MASS • NEW ENGLAND'S GREAT STORE

Mary Stevens creates a tall illusion in a waist-whittling, two-piece Fawnelle wool jersey, with a tiny club collar and long cuffed sleeves. Purple tunic over a black skirt, aqua over brown, red over black. Sizes 10 to 18. 29.95

BONWIT TELLER, FIFTH AVENUE, NEW YORK and other fine stores throughout the country . . or write Mary Stevens, New York 18, N. Y.

RAWLINGS

Misty tweed topped by a friendly coat of Stroock's famous Cloud Drift. Perfect formula for your first Fall costume and a long-range choice for those who prize quality clothes. Both coating and suiting, brilliant examples of Stroock's great ability to transmute the traditional into chameleon-like woolens that look as well against city skyscrapers as they do against a country landscape. Lined with Duchess acetate rayon and moderately priced at good stores everywhere, or write Harry-Williams, Ltd., a Department of Grossman & Spiegel, Inc. • 512 Seventh Avenue, New York 18, N. Y.

No woman has ever expected to be better dressed than she can be in a coat or suit by

ROTHMOOR T.M. REG.

DRESS . . . VOGUE COUTURIER PATTERN NO. 383

HAT BY . . . LILLY DACHÉ . . . PLUGER PHOTO

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BUY WAR BONDS

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CREPE *intrigue* • *the fabric that's as exciting as a perfume.*

intrigue • *the fabric that drapes with assured suavity, that takes beautiful colors beautifully.*

intrigue • *the enchanted fabric that always makes you look more bewitching. And because it's one of American Silk Mills' wonderful rayon weaves, you can depend on it to keep its magic. Available by the yard at good stores everywhere.*

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heartbeat*

WHEN HEARTS ARE HIGH

FINE AMERICAN PERFUME AT AN AMERICAN PRICE

LEIGH
AMERICAN PERFUMERS • EST. 1890
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THREE FIFTY THE OUNCE
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RISQUE * *For The Daring* DULCINEA * *For True Love's Sake* POETIC DREAM * *For Sheer Enchantment* HEARTBEAT * *When Hearts Are High*

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RATION-FREE

Freedoms

with Sylon Soles

by SANDLER OF BOSTON

Her address is Park Avenue. Her creed is individuality. Her shoes are these lithe, lovely Freedoms . . . with long-lived Sylon Soles. All styles available in black, burgundy, rust and pine green. Priced from $5 to $6.

SANDLER BROS., BOSTON 11, MASS.

Photographed in color at Monte Carlo

Coat by Edelson in a Pacific Craft-Fabric by
Pacific Mills, Worsted Division, 261 Fifth Avenue, New York

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...for your harlequin hours

Be bright by day or night . . . a study in dark and light. Choose this McArthur suit of sharp, smart contrasts. All wool cardigan jacket and shepherd check skirt. About $23.

McArthur Ltd. • 1372 Broadway, New York City

New York
THE SHOW-WINDOW
FOR AMERICAN FASHIONS
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The dramatic styles of today begin in New York; they are made in New York; they are displayed in the store windows of New York and the entire nation.
You do not have to come to this vast metropolis to buy authoritative styles . . . New York fashions come to you. Ask for them!
NEW YORK Creation
BUY U. S. WAR BONDS
NEW YORK DRESS INSTITUTE

DOUBLY LOVELY....
Two colors are better than one for setting off your beauty. And two pieces are better than one for idealizing your figure . . . especially when the jacket's soft and cinched in with the sweet-sashed bow. Another McKettrick masterpiece, in Mallinson's Whirlaway rayon crepe, about $11.
McKettrick-Williams, Inc.
1350 Broadway, New York City
McKettrick
Classics

There's a Dobbs for you...

that really becomes you and really fits your head.

For the right hat, ask for the right name . . . DOBBS!

DOBBS HATS • Park Avenue at 53rd Street, New York 22

and at fine stores everywhere.

DOBBS

ROXSPUN BRAND CLOTHES ARE MADE EXCLUSIVELY BY SHIPMAN & BAKER, INC., 500 SEVENTH AVENUE, NEW YORK 18, N

Head of the fashion class in go-everywhere wool jersey.
Cap sleeve dress in aqua, coral, pink or lime $19.98.
Pink blouse with pink and purple tweed skirt $19.98.
Sizes 7-15 Hats $3.98 Mail Orders Filled

Seidenbach's
Tulsa, Oklahoma

Adele Simpson

sponsors the Minaret suit in plum wool with matching check or black and gold $80.00. Crepe blouse about $17.00. At fine stores everywhere. Adele Simpson, Five-thirty Seventh Avenue, New York City.

THE *daché net* . . . *Take two* of Daché's clever new nets for the hair to copy this beguiling hair-do. *Take one* or more to get the chic-neat look in other coiffures . . . over chignon, pompadour, curly ends of the long bob, recalcitrant ends of the upsweep. Daché has done it . . . set the fashion world a-buzz again, scored a new and dramatic success . . . with *the daché net.* In glorious colors . . . at leading department stores and drug counters.

Fine mesh 35¢ *three for $1* Snood mesh 70¢ *three for $2*

LILLY DACHÉ DESIGNS NETS FOR THE HAIR *in Color*

with California Coeds it's Campus Make-up

Campus Make-up was created in Hollywood for them, for the stars... and for YOU!

Flattering to every type... blonde, brunette, or titian. Campus imparts the clear, fresh loveliness of youth ...the vital warmth and richness of California living...the smooth sophistication and glamour that *is* Hollywood!

Campus is a protective creme base and face powder in one. Hence, it doesn't dry your skin. It not only *glorifies* your beauty for *today* but *guards* it for tomorrow!

It is made right in Hollywood for the world's most discriminating women...clear as a California sky...fresh as youth itself... smooth as a petal!

Now *you*, too, may open the door to a whole new world of beauty and romance with a "Campus" complexion!

COLLEGE SIZE 50c (PLUS TAX) SMART, DE LUXE SIZE $1.00

A PRODUCT OF COLONIAL DAMES, INC., (NOT CONNECTED WITH ANY SOCIETY) 4653 HOLLYWOOD BLVD., HOLLYWOOD, CALIFORNIA

Carlye knows both how
to fit and flatter the junior figure.
With thoughtful designs and with skill
and elegance, Carlye creates clothes that
make the most of your lucky size.
Designed by Margot McClintock, Carlye, St. Louis.

A Lady in Paradise

The HEEL-MARK tells you at a glance—she walks in Paradise.

Paradise proms
for smart daytime or informal evening wear.

Paradise tango pumps
for foot-flattering beauty . . . without instep-pinch.

Paradise paraders
for cleverly fashioned walking comfort.

There's a *Paradise* shoe for every occasion

BRAUER BROTHERS SHOE COMPANY, ST. LOUIS 8, MO.

Paradise Shoes

America's Best Dressed Women Wear

The Navy Wave heads today's list of best-dressed women. Here is a uniform to be worn proudly by the women who serve their country at this time when the need is greatest!

If you are between 20 and 36, with two or more years of high school or business school, there is an important job for you. The Navy needs you *now*. Send today for The Story of You in Navy Blue.

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ENKA RAYON, 206 MADISON AVENUE, NEW YORK 16, N.Y.

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WAVES

Washington 25, D.C.

Please send me "The Story of You in Navy Blue".

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Address_____

Town_____ **State**_____

Mariposa's bright California foursome built around a little knit weskit with sweater-girl lines... in coordinated colors only an inspired designer could whip up. Choose your vest in flame, blue and muted gray... purple, fuchsia and muted green... green, lime and muted black. The sweaters and Botany flannel skirt come in all of these, so you can imagine what wonderful combinations you can concoct. Mariposa sportswear at fine stores everywhere.

VEST *about* $10	CARDIGAN *about* $15
SKIRT *about* $10	SLIPOVER *about* $6

2126 BEVERLY BLVD., LOS ANGELES 4, CALIFORNIA

Whitley — AMERICA'S PREFERENCE IN SUITS!

Whitley

WHITLEY . . . THE SUIT THAT WILL LIVE YOUR LIFE! SIMPLE, BUT STRIKING IN LINE AND DETAIL . . . FAULTLESSLY TAILORED IN CHALK-STRIPED 100% WORSTED BY THE AMERICAN WOOLEN CO QUALITY RAYON LINED WITH EARL-GLO. ABOUT $30.

AT ROSENBAUM'S, PITTSBURGH, PA. AND LEADING STORES EVERYWHERE

WHITLEY TAILLEURS, INC. · 214 W. 39th ST., NEW YORK 18, N. Y.

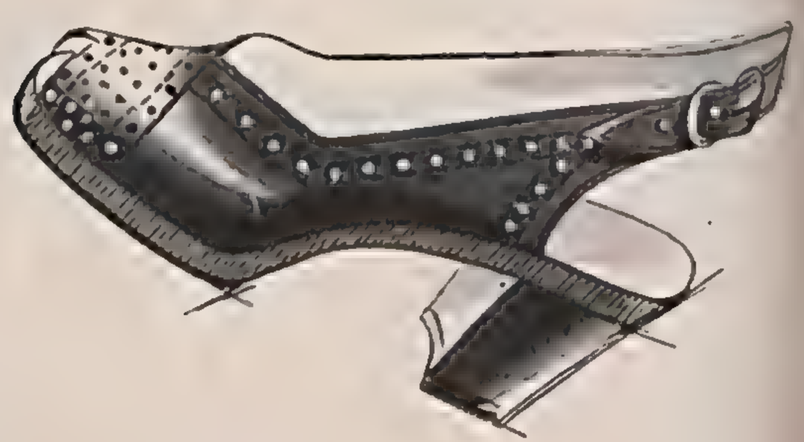
MAN TAILORED
Whitley
TAILLEURS
100% VIRGIN WOOL
AMERICAN WOOLEN CO.
FABRIC
THE GREATEST NAME IN WOOLENS

Names you know!

JACQUELINES... distinctive... deftly flattering ... created with an artist's intuitive knowledge of smart design... expressing in finest leathers and superb craftsmanship, the utmost in beauty and style... JACQUELINES, truly exquisite shoes.

6.95 and 7.95

Some styles slightly higher



W O H L S H O E C O M P A N Y

CONNIES... gay... personable... delightfully ready and able to please modern you! Fashioned of finest materials, designed to flatter your feet beyond believing... CONNIES' charming, exhilarating styles well rate the raves of the nation's smart set!

5. and 6.

Some styles slightly higher

SHOES YOU LOVE!

Connie
SHOE CREATIONS

SAINT LOUIS, MISSOURI

Georgiana FROCKS
REG. U.S. PAT. OFF.

TABIN-PICKER & CO.
Chicago

Entrance Credit . . . required wearing for freshmen and seniors, too—Georgiana's classically perfect 100% wool jersey, buttoned down the front . . . with a softly gathered skirt, convertible collar. Your best bid for an "A" in fashion knowledge. Sizes 12 to 20. In Cinnamon Toast, Forsythia Yellow, Kelly Green and Lucky Coral. About $10.95.

At your favorite store everywhere

MY NEGLIGEE

MY MULES

MY ACCESSORIES

Can be chosen from fashion's pages

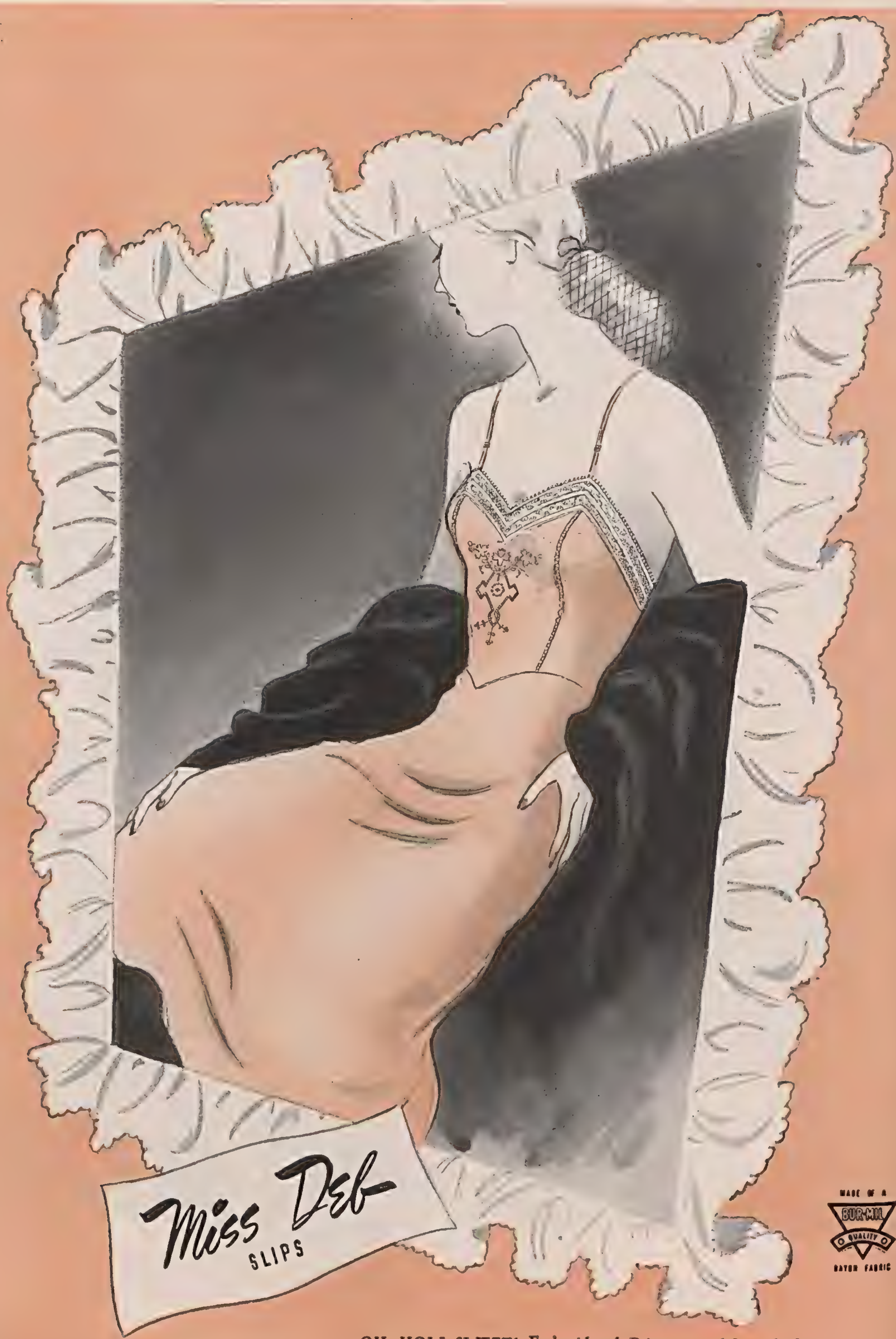
but never my face powder

because that must be made-to-order exclusively for me . . . hand-blended to my own skintone . . . right before my eyes . . . by

Charles of the Ritz

DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS

PARIS • MONTREAL (973 ST ANTOINE STREET WEST) • LONDON



MADE OF A BUR-MIL QUALITY RAYON FABRIC

OH, HOW SWEET! Embroidered Princess model, with fine Binche-type lace trim. Precious Nylon fagotting and stitching. Bias top, straight skirt. Of lovely Bur-Mil rayon crepe. About $3.

MISS DEB 105 MADISON AVE. NEW YORK 16, N. Y.

Versatile Lassie Maid coat, superbly tailored in "Lassiedown" 100% virgin woolens in lovely Fall colors. Lined with *Pondel* acetate rayon satin in sizes 10 to 20. *Priced below*

$45

Look for the Lassie Maid label at leading stores everywhere.
Barkin Levin Co., Inc.
512 Seventh Ave., N. Y.

CONNIE

Lizard wizards...

JAVAN

"STAND-INS" FOR PRETTY, BUSY FEET

Lo and behold, they're genuine Calcutta Lizards, *and magic!* It's "Your Footprint in Leather,"* that wonderful, wizardly Matrix* trick of sculpturing leather into a curve-for-curve copy of the bottom of the foot for you to walk on . . . so soothing, so relaxing . . . you'll whiz through cram-jammed days on a breeze.

LATONIA

Matrix*

*"Your Footprint in Leather"**

Most Matrix Styles, $9.95 to $12.95. E. P. Reed & Company, Rochester 3, N. Y. Matrix Style Studio, 47 West 34th Street, New York 1, N. Y. *Reg. U.S. Pat. Off. E. P. Reed & Co.

Clean-carved coat by the master tailors of the famous men's Alpagora. Same exclusive men's fabrics, too. Tweeds as mellow as a Scotsman's brrh. Double-dense fleece with Twice as many wool fibres as any ordinary coat. Meltingly soft but Tarzan-strong . . . Double the staying power.*

Year-round topcoat weight $32.50 and $37.50.
Winter overcoat weight in exclusive Double-Dense Fleece—$37.50.

At fine shops and department stores.
For the shop nearest you, write to
Stratbury Manufacturing Company, Galion, Ohio

*REG. U.S. PAT. OFF.

Matching Licorice Stripe oversize bag - $7.50

French Room Shoes

PRESENT *RATION FREE* HIGH FASHION

LICORICE STRIPE

You need no coupon,
so choose them in black and brown
to complement your first Fall clothes.

Smooth, rayon Faille, frosted with slim,
thin, almost indestructible, shiny,
plastic stripes.

$5.50

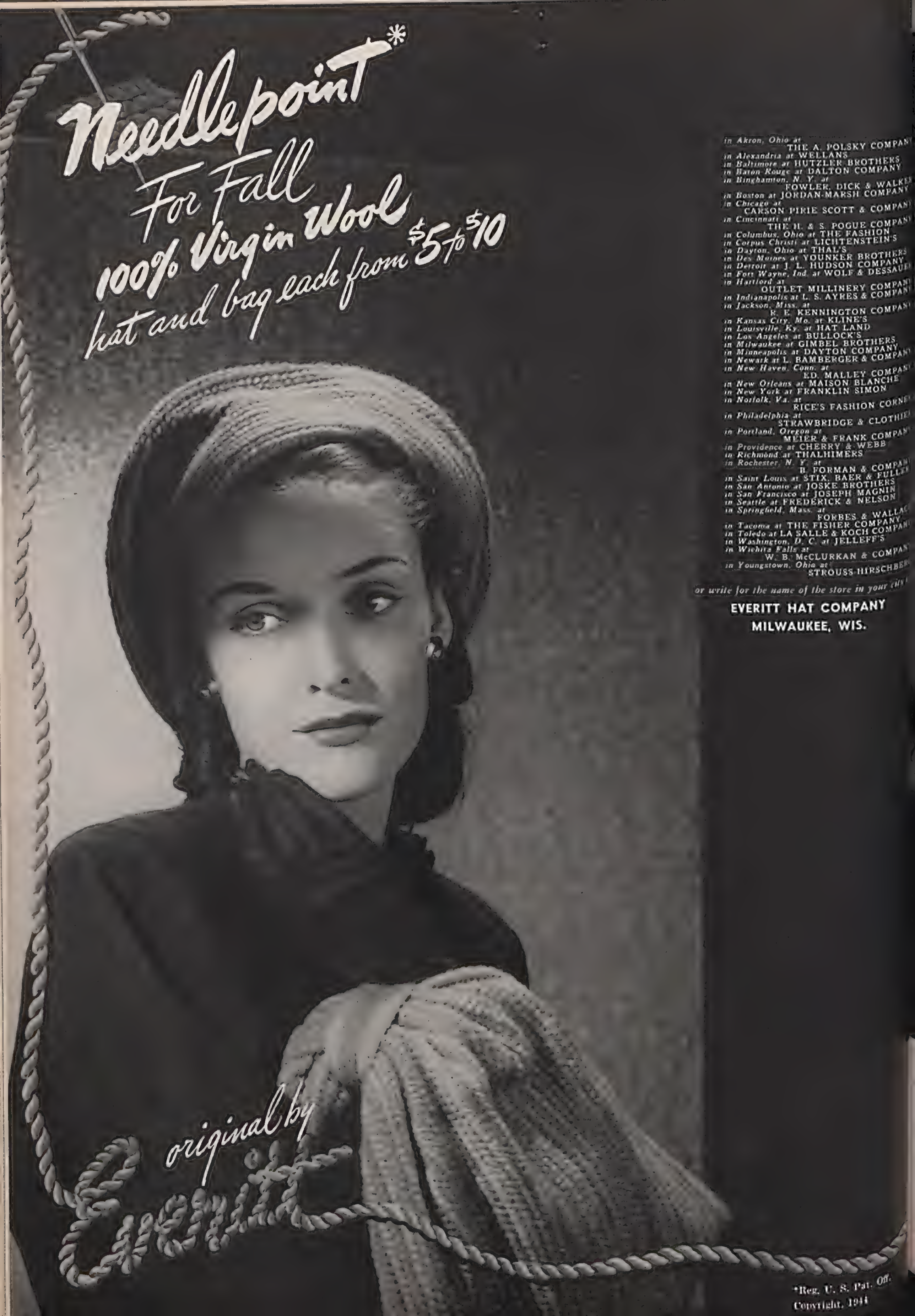
at all Chandler's shoe stores

jonathan logan
Junior Casuals

Set braid embroidery highlights this Rosewood rayon flannel frock designed by Dorris Varnum in aqua, ash rose, gold, blue. Sizes 9 to 15 – about 12.95

Write us for the name of the store in your city.
JONATHAN LOGAN • 1375 Broadway, New York 18

In New York City RUSSEK'S Fifth Avenue • In Detroit J. L. HUDSON


Needlepoint*
For Fall
100% Virgin Wool
hat and bag each from $5 to $10
in Akron, Ohio at
THE A. POLSKY COMPANY
in Alexandria at WELLANS
in Baltimore at HUTZLER BROTHERS
in Baton Rouge at DALTON COMPANY
in Binghamton, N. Y. at
FOWLER, DICK & WALKER
in Boston at JORDAN-MARSH COMPANY
in Chicago at
CARSON PIRIE SCOTT & COMPANY
in Cincinnati at
THE H. & S. POGUE COMPANY
in Columbus, Ohio at THE FASHION
in Corpus Christi at LICHTENSTEIN'S
in Dayton, Ohio at THAL'S
in Des Moines at YOUNKER BROTHERS
in Detroit at J. L. HUDSON COMPANY
in Fort Wayne, Ind. at WOLF & DESSAUER
in Hartford at
OUTLET MILLINERY COMPANY
in Indianapolis at L. S. AYRES & COMPANY
in Jackson, Miss. at
R. E. KENNINGTON COMPANY
in Kansas City, Mo. at KLINE'S
in Louisville, Ky. at HAT LAND
in Los Angeles at BULLOCK'S
in Milwaukee at GIMBEL BROTHERS
in Minneapolis at DAYTON COMPANY
in Newark at L. BAMBERGER & COMPANY
in New Haven, Conn. at
ED. MALLEY COMPANY
in New Orleans at MAISON BLANCHE
in New York at FRANKLIN SIMON
in Norfolk, Va. at
RICE'S FASHION CORNER
in Philadelphia at
STRAWBRIDGE & CLOTHIER
in Portland, Oregon at
MEIER & FRANK COMPANY
in Providence at CHERRY & WEBB
in Richmond at THALHIMERS
in Rochester, N. Y. at
B. FORMAN & COMPANY
in Saint Louis at STIX, BAER & FULLER
in San Antonio at JOSKE BROTHERS
in San Francisco at JOSEPH MAGNIN
in Seattle at FREDERICK & NELSON
in Springfield, Mass. at
FORBES & WALLACE
in Tacoma at THE FISHER COMPANY
in Toledo at LA SALLE & KOCH COMPANY
in Washington, D. C. at JELLEFF'S
in Wichita Falls at
W. B. McCLURKAN & COMPANY
in Youngstown, Ohio at
STROUSS-HIRSCHBERG
or write for the name of the store in your city
EVERITT HAT COMPANY
MILWAUKEE, WIS.
original by
Everitt
*Reg. U. S. Pat. Off.
Copyright, 1941

So Nice To Remember... you, looking the way he likes you best ...serene and lovely in QUEEN MAKE's newest Fall fashion of rayon crepe by Juilliard... with a low scalloped neck outlined with trapunto... the very new front peplum... a gay touch of glitter in the jewelled buttons. In melon, watercolor blue, corn tassel gold, lilac. Sizes 12 to 20. About $10.95

Queen Make

FASHIONS

Ask for them at your favorite store or write to 1350 Broadway, New York 18, N. Y.

Hollander Mink Blended Muskrat
The most versatile of Furs

. . . next to WAR BOND
the best-loved gift . . . FU

Your favorite fur retailer

will be glad to show you the HOLLANDER MARK on Mink-Blended Muskrat and other fine furs.

Young New Yorkers with dates to look pretty for—
note, please, our Judy 'n Jill* white ground plaid
wools by Shamokin with wonderful additions of
lush velveteen. (left) 25.00 (right) 22.95
Lord & Taylor New York and Manhasset

*reg. U.S. pat. off.

FASHION "BLAZERS" ITS WAY TO THE COLLEGE CAMPUS IN *Farnsworth Fabrics*

The most useful fashions in a campus wardrobe are the jackets and skirts of Farnsworth 100% woolens, tailored by Sloat. LEFT: Plaid blazer with matching skirt in navy and red or green and navy. CENTER: Checked, fitted blazer in brown and white or black and white. Skirt in solid tones. RIGHT: Classic blazer in navy, red, brown, green, purple, royal blue or gold with contrasting binding. Sizes 10 to 20. You can buy the blazers at leading stores for under $17... the skirts in matching or contrasting colors under $12.

Write for the name of the store in your city — M. SLOAT & CO., 525 Seventh Avenue, New York 18, N. Y.

Connie Foster
Secret Shoulders
McCoskey
Pure Silk and Rayon Crepe
in fine, rich black....39.95.
Forstmann or Ducharme Wool in beige,
grey and deep pastels..55.00
AT MOST FINE STORES IN AMERICA.
Connie Foster
CALIFORNIA
For the name of the Store in your City write Connie Foster, 315 E. 8th St., Los Angeles 14, California

. . . in a

*SHAR-LOO

"The Slip that Can't Slip!"

A smooth line that's not a lot of talk
but a matter of exclusive patented features:

1. Laton inserts mould bust; smooth waist.
2. Straight-cut front prevents twisting.
3. Bias-cut back prevents bulges.
4. Seamless sides prevent wrinkles.

Trillium-tailored of easy-to-launder rayon BUR-MIL QUALITY fabric.

$2.98 and $3.98 at all fine stores, or write TRILLIUM, Dept. V, 136 Madison Ave., New York 16, N. Y.

*reg U. S. Pat. Off.

TRILLIUM Underthings

Dress for the Men in Your Life!

Illustrated: "GRANDSTAND PLAY."
Wool and rayon Jersey.
Junior sizes 11 to 17. About $15.

Carole King Dresses are priced from about $8 to $15.

For the name of the exclusive Carole King Store in your city write to CAROLE KING, Washington Avenue at 17th Street, St. Louis 3, Mo.

She's wearing a

paul sachs
Original

junior styles in misses sizes

Gilding's "Air Commander" -a fine rayon crepe

Paul Sachs Originals, Inc
St. Louis, Missouri

softly,
so softly tailored
Brewster
the new hats by
MARINE, from our new collection,
chosen by the Brewster-Powers
Fashion Committee and worn by
one of its members, famous Powers
model Selene Mahri. About $8.50.
At one fine store in each city. For
name of store in your city, write to
BREWSTER Hat Co., 411 Fifth Avenue, New York 16, N. Y.

*Aralac . . . . . fibre of beauty in modern fabrics

Eloquently simple . . . with the whittled down lines you love! It's your favorite Chesterfield done with aplomb in a smart coat dress for early fall. The neat pin-striped Brighton Fabric . . . *Indulac*, a crisp, smooth rayon and ARALAC worsted weave . . . tailors superbly, holds its shape beautifully . . . and the velvet collar and silvery buttons are perfect accents!

ARALAC . . . the versatile new textile fibre . . . gives body, resilience, warmth and beauty to fabrics. It lifts the up . . . makes them lovely to look at . . . gives them exactly the textu you want for fall. This famous Chesterfield by Franklin comes in Cad Blue, Gray, Afghan Brown, Purple, and Black with white stripe Sizes 10 to 20 . . . around $18. ★ T. M. Reg. U. S. Pa Off. by ARALAC, INC., a division of NATION DAIRY PRODUCTS CORPORATION.

Carson Pirie Scott & Co.
CHICAGO

JOHN W. THOMAS & CO.
MINNEAPOLIS

FAMOUS-BARR CO.
ST. LOUIS

WILLIAM TAYLOR SON & CO.
CLEVELAND

TOWNLEY *Registered* COATS

Townley Overcoat...
the one indispensable fixture
in a hardworking winter
wardrobe... softer in look and
line... broader in shoulder...
and in a host of new colors.
39.95 to 79.95... exclusive
at finer stores.

WRITE TO TOWNLEY COATS • 1441 BROADWAY • NEW YORK

This advertisement is based on the actual "embarrassing episode" of Frances V. Johnson, Baldwin, Long Island, to whom we have sent a check for $50.

When a SLIP *becomes a social error . . . switch to* Mary Barron

Over-exposed . . . a Slip-py snapshot! Someone pretty special was visiting her. He took snapshots. While posing for one of them, her slip rode up under her sheer dress as she sat on the steps. "Embarrassing beyond words!"

Never again! For now she wears Mary Barron slips that do not ride up, pull down on the straps or twist around the hips. The patented "BIASTRAIT" construction—not gadgets or inserts—makes the Mary Barron the well-behaved slip, comfortable in repose or action.

Some are smartly tailored. Others are luxuriously lace-trimmed. All in the season's favorite colors.

*Celanese**

CLAIRANESE* RAYON TAFFETA SLIP. Launders like a handkerchief and will not split or crack. 15 lovely colors in sizes 30-44. About $2.25

*Reg. U. S. Pat. Off.

Arnold Constable
New York City

ALLENTOWN.....Hess Brothers
ATLANTA.....Davison-Paxon Co.
BALTIMORE.....May Co.
BUFFALO.....J. N. Adam & Co.
CHATTANOOGA.....Miller Bros. Co.
CLEVELAND.....Higbee Co.

Mandel Brothers
Chicago, Ill.

DENVER.....Neusteters
MEMPHIS.....J. Goldsmith & Sons Co.
MINNEAPOLIS.....The Dayton Company
NASHVILLE.....Cain Sloan Co.
NORFOLK.....Smith & Welton
PHILADELPHIA.....Gimbel Brothers

The J. L. Hudson Co.
Detroit, Mich.

PITTSBURGH.....Joseph Horne Co.
ST. LOUIS.....Thomas W. Garland, Inc.
SAN FRANCISCO.....The White House
SOUTH BEND.....Robertson Bros.
TRENTON, N. J.....Nevius-Voorhees
WASHINGTON, D. C.....Jelleff's

★ AND AT LEADING STORES EVERYWHERE, INCLUDING CANADA

WIN $50 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 180 Madison Avenue, New York 16, N. Y. (Expires Dec. 31, 1944)*

Young pacemakers lead a Luxable life—in sweaters, shirts and blouses with a dramatic long skirt for evening. Just a dip in Lux suds and they're fresh as all outdoors—ready for dress parade without wartime delays. And they stay like new *longer!* Gentle Lux suds are safe for anything safe in water.

ELAINE RILEY, appearing in the RKO Radio Picture "Heavenly Days"

Permatwist FLATTERNIT HOSIERY by HUFFMAN

There is nothing so dear to a woman's heart as loveliness . . . perhaps *that* is why so many have turned to Huffman FLATTERNIT Hosiery, as one of their most treasured beauty-guides.

HUFFMAN FULL FASHIONED MILLS, INC. • MORGANTON, N. C.

Side Lines
are
New
—and a Sequin rose
startlingly lovely
on this slender
rayon crepe dress
for after Five
Sizes 10 to 18
$39.95
Vionay
NEW YORK
Vionay fashions may be obtained at leading stores throughout the country, including:
New York, N. Y. . . . MARY LEWIS, 5TH AVE.
Brooklyn, N.Y. . . . . LOESER'S
Boston, Mass. . . . . R. H. WHITE CO.
Buffalo, N.Y. . . . . J. N. ADAM & CO.
Chattanooga, Tenn. . . . . MILLER BROS. CO.
Chicago, Ill. . . . MANDEL BROTHERS, INC.
Elmira, N.Y. . . . . GORTON COY
Indianapolis, Ind. . . . . H. P. WASSON & CO.
Knoxville, Tenn. . . . . MILLERS, INC.
Niagara Falls, N. Y. . . . . J. N. ADAM & CO.
Richmond, Va. . . . . MILLER & RHOADS
Salt Lake City, Utah . . . . . AUERBACH CO.
Washington, D. C. . FRANK R. JELLEFF, INC.
Vionay fashions are sold by one fine store in a city. For the name of the store in your city write:
HEIMERDINGER COMPANY
500 Fifth Avenue • New York 18, N.Y.
Selling Price quoted in this advertisement may be charged by retailers listed in this advertisement only if it conforms to their lawful ceiling price.

The Elegant Woman Treasures Them

*Simulated

Queen Quality shoes . . .

Superbly styled - smoothly fit - proudly worn

Queen Quality Shoes, noted for hobnobbing gaily with whatever you wear . . . for flattering your feet amazingly. See Queen Quality's beautiful styles for every date on your calendar. Shown is "Darling" . . . it lives up to its name!

$6.95

Queen Quality SHOES

QUEEN QUALITY SHOE COMPANY
DIV: INTERNATIONAL SHOE COMPANY — SAINT LOUIS

At your favorite store or write **Marie Phillips**, 1400 Broadway New York, N

Spirited Black Beauties

• High-spirited thoroughbreds . . . a dream sequence of beautiful Fall shoes, in velvet-deep black suede. Walk-Over's flattering "show-off" shoes keep their promise of fit and wear, because they're made on fine, time-tested lasts . . . of high-quality materials, flawlessly cut and fashioned. Glove-tailored inside and out. Walk-Over prices $8.95 to $12.95.

Walk-Over

GEO. E. KEITH COMPANY
BROCKTON 63, MASS.

Sacson

"BUT EACH IN ITS ACCUSTOMED PLACE

THE AUTUMN HAILS ANEW"

JOHN BANNISTER TABB

Fashioned in a handsome, supple fabric of rayon and Aralac® . . . very chic and charming in soft tones of green, grey, gold, and luggage. About $11.

MADE OF Aralac® . . . FIBRE OF BEAUTY IN MODERN FABRICS

T. M. REG.

Distinguished Styling by Carolyn

Distinguished Persian by Hollander

• They both add up to a magnificent coat...
• supple...lustrous...fashion-right...and infinitely becoming.
• Look for the Carolyn label at good stores everywhere.
• And know, too, that the Hollander Featherlite Brand on Persian Lamb means long-lived beauty.

• *For the list of Carolyn stores, see page 92.*

In addition to Misses' sizes the three-quarter length Cardigan Tuxedo shown here is available in 10-AA to 20-AA "Average American" sizes. Assuring perfect fit for the average height woman —5'1" to 5'5".

Miss America Originals
designed by Harry Shacter

Suits in rich-toned Walther Mfg. wools, embellished by matching braid;
their blouses, rayon crepe in chiming colors.
The roll-collar suit, a beautiful dark fuchsia—
its short sleeve bow-tie blouse, beryl green.
The cardigan suit, blazing emerald; the cap-sleeve, ruffle-neck
blouse, gold as an October leaf.

BERGDORF GOODMAN • I. MAGNIN • NEIMAN-MARCUS • LOCKHART'S

Ellen Kaye
ORIGINAL
LANG KOHN, INC.
1708 WASHINGTON AVE., ST. LOUIS, MO.
With the Junior in mind . . . trim collar-button dress
of a Miron wool flannel exclusive with Ellen Kaye.
Sizes 7-15. Under $30. At fine stores.

Wear—
Wear—
Wherever
you are—
Duchess Royal
FASHION TAILORED TOPPERS, SUITS,
SHIRTS, SLACKS AND RAIN-COQUETTES
P.38, FINE RAYON GABARDINE—
A Labtex Fabric

DE LISO *debs*

Know where to turn for shoes with the new look,
the right look . . . to take you through college
and on to careers. 8.95-10.95
Made for fine stores by the Samuels Shoe Co., St. Louis

Styled by the famous
PALTER DE LISO
NEW YORK

Doris Dodson Winner

"home sweet home"

a book-wise wool and rayon oxford gray flannel "one-piecer" banded in either red or green

sizes nine to fifteen. about $15

VISIT THE Doris Dodson SHOP
IN THE LEADING STORE IN YOUR CITY
WRITE FOR THE "WINNER" BROCHURE

Doris Dodson
1120 WASHINGTON AVE., ST. LOUIS 1, MO., DEPT. A.

For Every Feminine Heart

longing to possess finer things

Sketched: "Understudy" and "Encore" (right) slips — Kickernick favorites in Bur-Mil* quality rayon crepe. Child's pantie in knitted rayon in sizes 2-16.

*REG. U. S. BUR-MIL QUALITY PAT. OFF.

Panties · Slips · Bandeaux · Gowns · Pajamas

Winget Kickernick Company · Minneapolis · New York · Chicago

JOHN FREDERICS HAT

Carolyn REG. NEW YORK

A wonder for warmth, carefree good looks, and high utility, Carolyn's pure wool topcoat in the Chesterfield tradition. Note the broader shoulders, with smart saddle stitching extending to triangle pockets. Tailored with true finesse by Shipman & Baker. Sizes 12 to 18. Price about $50.

Carolyn Modes

at these fine shops:

Albany, Ga.....Rosenberg Bros
Alexandria, La.....Wellan's
Allentown, Pa.....H. Leh & Co
Amarillo, Tex.....White & Kirk
Amsterdam, N. Y.....Holzheimer & Shaw
Asheville, N. C.....Bon Marche
Augusta, Ga.....Saxon Cullum Co
Austin, Texas.....E. M. Scarbrough & Sons
Baton Rouge, La.....Dalton Co
Big Spring, Tex.....Albert M. Fisher Co
Birmingham, Ala.....Burger-Phillips
Bozeman, Mont.....Riddle's
Bristol, Tenn.....H. P. King Co
Charleston, W. Va.....The Diamond
Chattanooga, Tenn.....Loveman's
Chicago, Ill.....Mandel Brothers
Cleveland, O.....The Stearn Co
Columbia, S. C.....Kohn's
Columbus, Ga.....J. A. Kirven Co
Columbus, Ohio.....The Fashion Co
Dallas, Texas.....A. Harris & Co
Danville, Ill.....Meis Bros
Danville, Va.....I. Herman
Dayton, Ohio.....The Home Store
Elgin, Ill.....Joseph Spiess Co
Elmira, N. Y.....Rosenbaum's
El Paso, Texas.....Popular D. G. Co
Fairmont, W. Va.....Hartley's
Fort Smith, Ark.....Arcade Dept. Store
Fort Worth, Texas.....Monnig's
Great Falls, Mont.....Paris Fligman Co
Gulfport, Miss.....Geo. E. Northrop Co
Hamilton, O.....Robinson-Schwenn
Hartford, Conn.....Siegel's Shop
Havana, Cuba.....El Encanto
Helena, Mont.....Fligelman's
Houston, Texas.....Foley Bros
Indianapolis, Ind.....H. P. Wasson & Co
Jackson, Miss.....R. E. Kennington Co
Jacksonville, Fla.....Cohen Brothers
Johnson City, Tenn.....King's
Kansas City, Mo.....Emery, Bird, Thayer Co
Knoxville, Tenn.....S. H. George & Sons
Lansing, Mich.....J. W. Knapp Co
Lexington, Ky.....B. B. Smith Co
Lima, Ohio.....R. T. Gregg Co
Little Rock, Ark.....Pfeifer
Lynchburg, Va.....D. Moses & Co
Macon, Ga.....Jos. N. Neel Co
Manitowoc, Wis.....Schuette Bros
Martinsburg, W. Va.....M. Cohen & Sons
McAlester, Okla.....Pollock Stores Co
Memphis, Tenn.....Goldsmith's
Middletown, O.....John Ross Co
Monroe, La.....Masur Bros
Mt. Vernon, O.....J. S. Ringwalt Co
Nashville, Tenn.....Harvey's
New Kensington, Pa.....Silverman's
New Orleans, La.....Maison Maurice
New York, N. Y.....Arnold Constable & Co
Norfolk, Va.....Ames & Brownley
Oklahoma City, Okla.....Brown's
Pensacola, Fla.....Bon Marche
Phoenix, Ariz.....Korrick's
Pittsburgh, Pa.....Grastenfield Co
Portsmouth, O.....Marting Bros. Co
Rutland, Vt.....The Vogue Shop
Sacramento, Calif.....Hale Bros
Salt Lake City, Utah.....Auerbach Co
San Francisco, Calif.....Hale Bros
San Jose, Calif.....Hale Bros
Savannah, Ga.....Leopold Adler Co
Seattle, Wash.....Best's Apparel, Inc
Sheridan, Wyo.....Baertsch's
Spartanburg, S.C.....The Aug. W. Smith Co
Syracuse, N. Y.....Chappell's
Tallahassee, Fla.....Steyerman's Style Shop
Tampa, Fla.....O. Falk's
Thomasville, Ga.....Steyerman's Inc
Trenton, N. J.....Yorn
Tulsa, Okla. ..... Brown-Dunkin D. G. Co
Utica, N. Y.....D. Price & Co
Washington, D. C.....The Hecht Co
West Frankfort, Ill.....Fashion Shop
Wichita, Kan.....Buck's Inc
Wilkes-Barre, Pa.....Fowler Dick & Walker
Williamsport, Pa.....Brazmore's
Wilmington, Del.....Kennard-Pyle
York, Pa.....P. Weist's Sons

Carolyn's Modes are sold exclusively in Cuba by EL ENCANTO of Havana, prices subject to tariff regulations.

For the name of store in your city, write National Modes, 128 West 31st Street, New York City

Carolyn Modes are sold exclusively in New York City at ARNOLD CONSTABLE & CO.; in Chicago at MANDEL BROTHERS; in Indianapolis at H. P. WASSON & CO.; in Washington at THE HECHT CO.; in California at HALE BROS.; in Salt Lake City at AUERBACH CO.; in Columbus, O, at THE FASHION CO.; in Dallas at A. HARRIS & CO.; in El Paso at POPULAR D. G. CO.; in Oklahoma City at BROWN'S; in Tulsa at BROWN-DUNKIN D. G. CO.

Reflecting International's unerring instinct for creating the dramatically draped soft-dress . . . a transcendent International fashion! In "V-Day", a fine rayon crepe. Under $20.

For the name of store in your city, write to

INTERNATIONAL DRESS CO., Inc.

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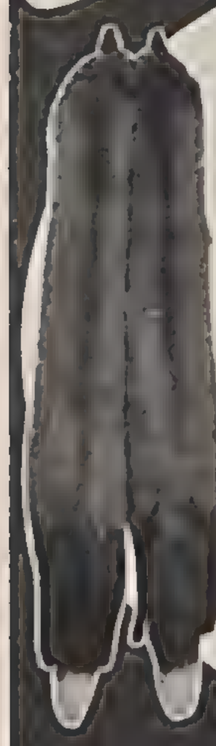

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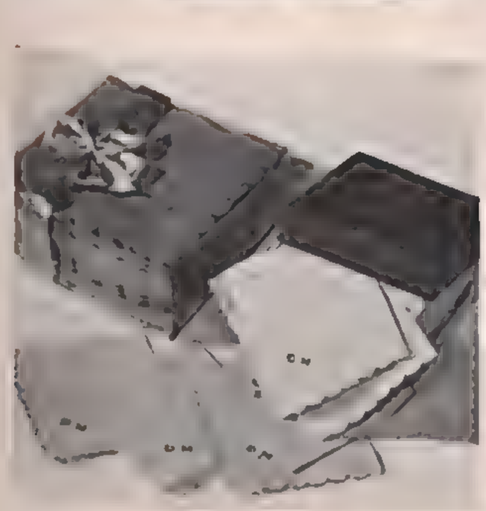

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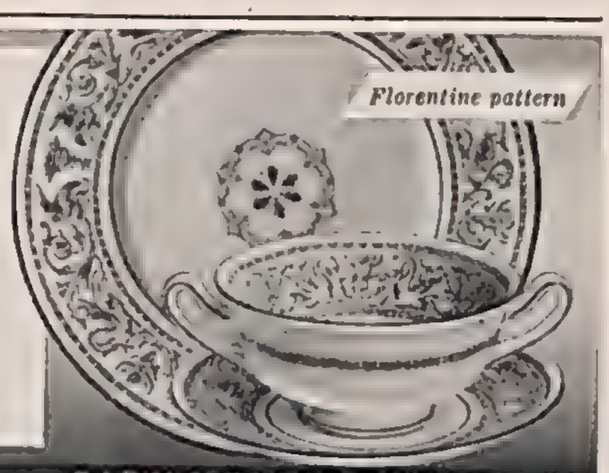

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Shoes That Get Around (usually seen with suits on campus) are calfskin ones with the right heel. They come in black, brown, and Army russet; $10.50. Joseph Antell, 1296 Beacon Street, Brookline 46, Mass. The slim-making stockings, also seen with suits, are rayon mesh ones by Nolde.

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7 A. M.

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2 P. M.

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4 P. M.

"If the shoe fits, wear it," my mother always says. I guess she didn't know that every shoe that's made with Contro fits. So I have to wear all these!

10 P. M.

Off to a bit of dancing in my Contro mid-riffed gown. The boys hold their breath when they look at me. Contro holds me nicely, but not my breath.

1 A. M.

Mary, Mary, quite Contro-ary, off to bed you go. I'm in pretty good shape at the end of the day, thanks to the Contro woven in at my waist. Goodnight.

Sorry, lady, if there's little *Contro* for you today! You see, *Contro's* made by Firestone, whose 48 factories are working day and night for Victory.

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smart girl

It's a smart girl, this year, who knows her own mind—about the new political platforms as well as about the new crop of clothes, and whose sense of proportion applies equally to each. Who knows what she likes and does not like in the peace plans of Wallace, Lippmann, and Laski. What's right for her, and not for her, among the new fascinators... the coloured leg-sweaters, the crazy clam-diggers, the double-talking hats. Who knows which shoes are worth a precious ration coupon. Who knows which candidate is worth a much more precious vote.

It's a smart girl who knows herself. Who knows that her mother's feathered hat is a glorious sight to behold...on her mother. Who—herself—falls for a new, sleek, head jersey into which she tucks every last strand of hair. Who picks and chooses like a finicky aunt until she finds a little miracle, somehow hers alone, that makes it worth all the bother. Maybe a treasure of a belt or a bag, or maybe a wonderful odd jacket—the sort which, although it looks as though it comes from a foreign land, is no stranger at all to after-ski slacks, to an out-on-the-town black wool, or to a serious classroom skirt.

It's a smart girl who leaves bobby socks to juvenile delinquents and presents her legs with their very own "sweaters," instead. Who leaves grubby sneakers to her gym locker, and adopts a pair of chamois Robin Hood buskins to warm her heart as well as her feet. Who does not, even this year, play traitor to a sweater. Only, now, the sweater *fits*. It defines, often emphasizes, the girl inside. It's pulled snug over the hips, exclamation-pointed at the waist with the new belt-treasure. It's tucked tautly into a biggish skirt and its influence extends right down to those sweatered legs, done in the same shade as their sister-sweater above. In it, she feels and looks like the All-American pin-up girl, only better. Her biggish skirt, unlike the shapeless dirndl-that-used-to-be, is cut with masterful "know-how." Its fabric has strength of character. Its colour has shock-value, nearly every time. And it's all summarized on the opposite page, to be studied like the night before finals, because it's the sweater-and-skirt look of the year.

It's a smart girl who plunges, but with a vengeance, into grey. Not in timid little doses, but all in a great big gulp. Who wears, with a grey polo coat, a grey flannel skirt, grey sweater, grey cloche, grey string gloves. Who's a perfect purist about the whole thing, except for maybe ten red dots of fingernails flashing around *(Continued on page 191)*

SMART GIRL to know that her new skirt should be bulky; her top skin-tight. This is a new look that will carry through this winter from sports to dinner clothes. Townley design: bottle-green jersey top, lime and green tweed wrap-around skirt, $30. From Altman; L. S. Ayres; Frost Bros. Green McCallum cotton and rayon stockings. From Altman.

It's a smart girl who wears black—not subtle-black, or over-dressed black... but forthright black that underscores a high colour and gives a clean-cut line. Black jerseys. Black stockings (see page 121). And this black, broad-shouldered fleece topcoat, which conceals in its heart a bright red lining. It marries the little checked skirt-of-the-suit opposite. Notice its 36" length. A longer short coat that can handle a slightly fuller skirt.

It's a smart girl who sees these items: The pulled down hat that-is-a-hat. The smooth black jumper and illustrious belt. The big, independent bag—made of tweed, not leather.

Handmacher coat. Sizes 10 to 16. $55. Lord and Taylor; Marshall Field; Himelhoch's.

SMART GIRL LIKES HER TWEED SUIT SOFT

Likes a suit with a shape...a feminine shape. Feminine because it's cut that way...not because there are any ruffles. It's of men's wear fabric...the way Margaret Sullavan would have it handled. There's no stiff-shouldered, notched-lapel boredom here. It's a costume suit. And this girl wouldn't tamper with it for the world. She'd dress it up as she'd use a little perfume. She's right to give her belt a big jewel. To tie a black chiffon handkerchief around her throat. She's right to wear a hat that disciplines her hair. To carry a big, soft bag. To wear simple shoes. Her shepherd-check tweed suit, by Handmacher, is cut with a moulded waist, the new fuller skirt. Sizes 10 to 14. $50. Lord and Taylor; Jordan Marsh; Frederick and Nelson. Jewels; Milton Schepps.

It's a smart girl who looks "Little Princess" on an autumn weekend in a handsome, heavy hat, a quiet velvet suit with pretty manners, white gloves, opera pumps, a little levy of curious old-fashioned family jewels... It's a smart girl who looks as if she were a thé-dansant débutante, who carries a cardcase, sits nicely on gilt caterers'-chairs. A pampered darling who never heard of Beowulf, or chapped her nose skiing, or wowed a Cryptology class with her intuitions. Here, a jeune-noblesse hat of black Lyons velvet, circled with fluffy fur. Hattie Carnegie. Smooth-planed black velveteen suit with white wool jersey ruchings at throat and wrists. Hi-Dee design; sizes 7 to 15. $23. Bloomingdale; Vandervoort's; May Co., Los Angeles.

SMART GIRL IN KNITTED DRESS

Wherever her little-black-crêpe-and-pearls used to go—this dress now goes. It's the new dressed-up, knitted wool dress, slick, almost sleeveless, cut without any red tape. Bold blue pencil stripes on a black ground. She wears it with white kid gloves, opera pumps, a tiny black velvet muff. On the belt, she puts her own jewels (or trusting mother's). It makes the most of her sleeked coiffure, neat shape, American length of limb. On her, it looks so well she may want another for classroom; worn over a sweater.

Knitted wool dress, sizes 10 to 18. $25. Peck and Peck; I. Magnin; Neiman-Marcus.

PENN

PRIX de PARIS

Vogue's Tenth Career Contest for college seniors in the U. S. ...as seen by Jane Hutchinson, this year's first prize winner

The telegram came at 10 P.M.—"Congratulations you have won first prize in Vogue's Ninth Prix de Paris." Some girls knock at the door of opportunity, some push or pry it open, but a *Prix de Paris* winner has the door opened for her—and a red carpet laid out. No pavement pounding. No filing endless applications. Your only effort—a few late evenings answering quiz assignments, and writing one theme. An effort that is practically trivial in comparison with the Reward.

Now—I'm a girl with a job on Vogue. A job that I would willingly have walked to the end of the rainbow for. Mine is a job on the fashion staff—a first-rung-of-the-ladder job, but extremely absorbing. But fashion is only one of the fields that might be open to you. If you love words, have a flair for syntax and simile, you might have a career as a copywriter. A knack for drawing might mean a place in the art department. A critical bent about literature, music, and the world at large, might lead to feature writing. Other Prix winners may choose advertising, merchandising, designing, or interior decorating. I love clothes, and that's my niche. The whole world of fashion is at my elbow: The editors themselves, in their rose-laden hats. The photographic studios with their Kleig lights, backdrops, panchromatic make-up, a constant influx of mannequins and celebrities. The famous wholesale houses of Seventh Avenue, where L-85 and smart designers come to terms.

Started nine years ago, as an annual award to give seniors from accredited colleges in the United States a lucky break and a chance to work on Vogue, the Prix has become an Institution. The promise of working on the French edition is, of course, out, for the duration—but when Paris is herself again that plum will be offered again. In the meantime, the prizes seem to grow bigger and better. In addition to the first prize of a year's job on Vogue's editorial staff, there is a second prize of six months on the staff, and ten supplementary awards of merit with considerations for jobs on other Condé Nast publications: Glamour, House & Garden and Vogue Pattern Book. Already Condé Nast portals have opened to most of this year's ten award winners—in each publication '44 grads are plunging in.

Those who win positions pass through a brief incubation period, during which they learn how a publication is put together. And that's a fascinating process! You see how fashion photographs are taken, engravings are made, type is set, pages are laid out, publications are printed and bound. Then you are assigned to a definite job. A desk, a telephone, and you are on your own...on your own and on your way to becoming an Editor.

And the price of glory? It is a ridiculously low price for even mad and busy college seniors to pay: Four short quizzes with a wide choice of questions and one fifteen-hundred-word theme to ponder over on a dateless week-end or so. The first quiz questions are in this very issue, on page 197, and they will be repeated again in the October 1 issue. That gives you two chances to sign up. The answers to the first quiz aren't due until October 20th. So, how about it, college seniors? Going my way?

PENN

PRIZE-WINNER JANE HUTCHINSON IN PRIZED RIDING CLOCHE OF GREEN FELT. DOBBS; STERN'S

CLAM DIGGER, opposite. New school of Winter lounge clothes. Bright, bold, just a touch crazy. Their place? Country week-ends. After skiing. If you're class-play stage-manager. When there's a fire in the hearth. Shirt $15. Calf-high overalls, Botany flannel, Tina Leser design, under $20. Sizes 10 to 16. Altman; Bonwit Teller, Phila.; Carson Pirie Scott. Socks. Dawnelle gloves: Altman. The lipstick, Gourielli's "Chestnut"

BOLD—NOT BITSY

—that's the way young moderns, in or out of college, like their accessories. No little extras that are mere gobbledygook, but something that is Fun or Worthwhile or Wildly Colourful or Very Identifiable with you. Such as these: **1.** *Guatemalan from way back—this handwoven wool jacket, by Joset Walker. Twice as effective when worn with black skirt, gloves, jersey hood. Sizes 10 to 16. $40. Lord and Taylor.* **2.** *Red Mexican cotton flannel cardigan, sequin-scattered. Tina Leser design, $23. Sizes 10 to 16. Lord and Taylor.* **3.** *Briefest black knitted cotton gloves; $2. Gold-plated bangle bracelets with a new hunkiness; one has a single coin, $15; the other several coins; $19. Gerli designs. All at Lord and Taylor.* **4.** *Buy it as a jewel—magnificent cowhide belt with antique brass bugs. $25—but divide its cost by five years' wear.* **5.** *Another handsome belt—red wool webbing with brass buckle; $9.50. Both from Phelps.* **6.** *Gotham calls these bright rayon stockings "leg sweaters"; the trick is to match them to your skirt. About $1; Bloomingdale.* **7.** *Buskins—new Robin Hood look for your feet. Small, medium, large; $3.75. Order from Old Mexico Shop, Santa Fe, New Mexico.* **8.** *Red gloveskin belt by Schaffer; $1.50. Saks Fifth.* **9.** *Sleeveless wool sweater; $10. Bonwit Teller.* **10.** *Espadrilles—for winter, yes! $2.95, postage paid, from Casa Moneo, 218 West 14th St., New York.*

PHOTOGRAPH BY PENN

11. *A shocked classic—navy-blue wool jersey with blazing bands; $11. Lord and Taylor.* **12.** *Wide calf belt scalloped and eyeletted in gilt to make any tenderfoot green-jealous. Midtown belt; $10. Altman.* **13.** *Wonderful peach-pink corduroy skirt to make a black jersey look blacker (watch black on campus). Sizes 10 to 16; $11. Altman.* **14.** *Black cotton stockings, not to play Hamlet in, but to wear any day of the semester with bright skirts, vivid buskins; $1. Lord and Taylor.* **15.** *Double-buckle glacé leather Schaffer belt; $2. Altman.* **16.** *Sleeve as a sample of a striped knitted blazer—in its heyday now even as it was in "Charley's Aunt" days; $19. Peck and Peck.* **17.** *Striped satin and faille muffler (men's length) to add prestige to black tweed. Midtown scarf; $12. Henri Bendel.* **18.** *Bold wool jersey gloves, to wrinkle over tight sleeves or bare arms. $5. Altman.* **19.** *Green silk scarf, dotted with orange; $14.50. Henri à la Pensée.* **20.** *Swatch of a sun-blinding orange paratroop twill weather-coat, black lining; $40. Saks Fifth.* **21.** *Darkly gleaming Bengal lizard umbrella-case; $22.50. Lederer of Paris.* **22.** *Gotham's lemon-yellow leg sweaters of "rayon tow" (new type of stocking rayon). About $1. Bloomingdale.* **23.** *Black suède pantoufle by Joyce, takes a ration coupon. $8. Perfect for the high-jinks of coloured stockings. Bloomingdale.* **24.** *Shocking pink jersey helmet-hood that muffles your neck; $5. From Bonwit Teller*

Non Compos Mentis:

OR, HOW NOT TO LOOK TOO MENTAL

What's *too mental?* Well...it's a human head furnished very nicely on the *inside*, but with *no improvements whatsoever* on the outside. On a woman's college campus, this condition *frequently* lasts five days a week. At colleges located at *in*convenient walking distances of bus-lines and railroad stations, it *sometimes* lasts *seven days a week.* Of course, it's all very well for girls to give somewhat short shrift to vanity...refreshing, in fact. Trouble is, it can go too far, which is usually where it goes—and in a hurry. And mental as it is, it's not quite bright. Contrary to belief, you are not sparing your skin wear and tear when you suddenly swear off make-up. Actually, a light coat of make-up, whether it's powder, cake, or cream, acts as...a coat! It can ward off the wind, protect you from the parching sun, and keep your skin from toughening up. Even if your make-up amounts to powder-and-lipstick, period, you'll be saving your skin as well as sparing your public. And you won't have to get up any earlier in the morning to do it! Or, if you helmet your head (vide our Cover Girls), try giving your face the sort of studied shine that would never be confused with just going bare-face. Do what skiers do: use a sports jelly or oil to highlight your bones and protect your skin. With it, wear a strong lipstick.

Practise with make-up, besides making perfect, also makes for more speed when you want to go glam. Sometime—when you *have* time—practise, frankly, with make-up until you get it down to a system. *Don't* make with the hurried experiments when your date has been announced, and is waiting. (This sort of fumbling will get you there—but in a mild state of hysteria.) Learn how *not* to fumble—learn, for instance, eye make-up tricks. Get the knack of using an eyebrow pencil (for special occasions) to outline your eyes at the lash-base of the upper lid. Touch the tip of the pencil in cold cream or Vaseline to make it more pliable. Then draw the line, giving it a slight upward-stroke at the outer corners. If you're a user, a bit of eyeshadow comes next; a discreet, please, coat of mascara comes last.

A good working knowledge of make-up—and a working knowledge of the Dewey Decimal System—can live happily under one roof. A really smart girl knows that she can turn standard equipment into something pretty wonderful to look at, if she knows her way around beauty bottles and jars. For instance: Practically no one has the kind of skin that runs smoothly *all* 365 days a year—that's why Helene Pessl's "Special Lotion." It's a disturbed-skin lotion tinted flesh-colour (the better to hide you) and medicated (the better to heal you), and it will blend in nicely with your make-up. A two-ounce bottle is $1.50 at Helene Pessl, 785 Fifth Avenue. However, if a bump refuses to come to the surface, Mrs. Pessl suggests that you try massaging with cream, in a rotary motion, which should prevent the bump from ever making anything of itself.

Solid citizen in any dormitory is Kay Daumit's "Lustre Creme" shampoo, a shampoo (obviously) that's solidified to make for easier handling. It leaves your hair bright, manageable, and, incidentally, clean. And if any of this fluffy cream should make its way into your eyes, it has no sly tricks like stinging; $1 at McCreery's.... Mavis All-Weather lotion takes care of your complexion, from your forehead *(Continued on page 196)*

Rain in Your Face, opposite. Smart Girl to face the weather in a fine, bold coat with a top that's half red and half black...with her head helmeted in a hood of black wool jersey. The coat, black Cohama elkskin; sizes 10 to 20; $35. Hood; $6. Both at Peck & Peck; I. Magnin. Coat also: Frost Bros.... Notice how rain gives a sheen to your skin? This same glow-making kind of moisture has been distilled by Velo-Derma in a lotion meant to be a background for make-up and an overnight treatment, too

BLUMENFELD

New Look to Suits

familiar fabrics... unfamiliar cut

RAWLINGS

There's no pea-in-the-pod sameness about suits, this year. All that's familiar about them is their classic fabric, good tailoring, good shoulders, ability to keep a press. But their cut is totally unfamiliar, highly individual, definitely feminine.

• Above: Orthodox windowpane black wool plaid, a cut that's quite unorthodox. Jacket shaped almost like a shirt. Turtleneck jersey. Suit by Swansdown, $50. Sizes 10 to 18. Altman; Dayton Co.; Titche-Goettinger. Kislav gloves.

• Opposite: Most familiar clan plaid in most avant-garde suit—the new costume suit. Elbow cape instead of a jacket worn over a jumper dress. Claire McCardell design. Sizes 10 to 16. Cape and jumper dress, together $47. Lord and Taylor; Marshall Field; Bonwit Teller, Phila. Bag by Lesco. *Note Bene:* On both heads—new, jersey hair-hiders; Lord and Taylor

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RAWLINGS

4

MORE suits in classic tweeds and flannel. New because of unexpected cut, colour, individual details. Witness:

1. Classic: black-and-white Hockanum tweed. Unexpected: skirt-attached-to-jersey top, $35. Coat, $35. Bonwit Teller.
2. Classic: grey Hockanum flannel. Unexpected: Eton jacket, $25; slick dress, $35. B. H. Wragge design. Bonwit Teller.
3. Classic: striped Shamokin tweed. Unexpected: jacket with club collar, string tie. The suit, $50. Lord and Taylor.
4. Classic: the tweed by Leeds Ltd. Unexpected: the mustard colour; the nine-button jacket. Suit, $25. Russeks.

OPPOSITE: Classic: black homespun tweed. Unexpected: Guatemalan jacket-cut; lining, blouse, of yellow Guatemalan cotton. Joset Walker design. Suit, $50. Blouse, $17. Lord & Taylor; Nan Duskin; Garfinckel's; Stix, Baer & Fuller. Kislav gloves. Below: Black jersey stocking cap; Bergdorf Goodman original. Notice the neat-hatted or hair-hooded look.

DRESS-COAT

The Little Princess look again. Hair brushed to satin. White kid gloves. A separate ermine tippet for her throat. Her black wool coat shaped and seamed to fit her figure as it should . . . precisely.

Coat of black suede cloth; Lassie Maid design. Sizes 10 to 20. $40. (Tippet, $35.) Saks Fifth Ave.; Coat: Rich's; Thalhimers.

DRESS-DRESS

The new dressed-up, dressed-down look that young moderns like for little parties. Black rayon crêpe top, satin sash. Skirt of pale blue and black rayon satin.

Dress: Larry Aldrich design.
Sizes 10 to 16. $40.
Bendel's Young-Timers;
Harzfeld's; J. W. Robinson.

Four of the Prettiest . . . To Date

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3

4

JOFFÉ

How different these little black P.M. dresses are from their predecessors! No thin crêpe. No fake jewels. Worn without folderol in the hair. These dresses have "body." They have and hold a definite silhouette. Night-time, male-consumption versions of the jumper-sweater-and-skirt theme. Wear a real jewel and brush your hair!
1. Black Juilliard velveteen jumper, $18. Rayon chiffon blouse, rhinestone buttons, $17. Saks Fifth; L. S. Ayres.
2. Sleeveless rayon velveteen dress, piqué collar and bow. Capri design. $40. 10 to 18. Altman; Himelhoch's.
3. Black wool jersey sweater-top, $10. Ruffled skirt, $13. By Mary Stevens. Bonwit Teller; Carson Pirie Scott.
4. Charmer top-of-tops—Heller wool jersey. Wear with long or short skirt. $12. Bergdorf Goodman; I. Magnin

RIGHT: Sweater-top look an important asymmetric tunic-cut-skirt. A Carolyn Modes dress of Enka rayon satin; $40. Arnold Constable; Mandel Bros.; H. P. Wasson. Pond's "Honey-lip

Can you get one, do you deserve one? . . . Here's a tip-off

By Barbara Heggie

Beau Quiz

Q. *Are you nursing the maxim: "Marry in haste, repent at leisure"? Do you, in fact, fear that that single week of wooing is hardly basis for a partnership through the decades?*

A. Byron courted Miss Annabella Milbanke for three years. They were not a happy couple.

Q. *Do you know, just know, that because you had such a super time his last leave you are obviously companions?*

A. How do you think any of us girls get married? Together, talking and laughing about nothing? The average newlyweds' apartment can seldom accommodate a band.

Q. *Are you thinking of nailing your Ensign simply because you have an aversion to 4-F's?*

A. Nelson had one arm; Washington had false teeth; Caesar had fits.

Q. *Are you hesitating about marrying into the Armed Forces because the prospect of renouncing males for the duration is a loathsome one?*

A. If you can't get that out of your system at the U.S.O., better not marry.

Q. *Are you secretly fearful that he may come back a cripple, and that you won't be able to stick the course?*

A. You'll have to answer that one.

Q. *Are you wondering if, basically, it isn't just war tension that's hurtling him altarward?*

A. Well?

Q. *Are you afraid that absence has made him glamourize you out of all reality, and that he's in for a nasty jolt when he gets his first look at you with the lipstick off and the sleeves rolled up?*

A. If you want some of that griping for the house later on, that's fine.

Q. *Does he write you long letters from camp at least once a week, griping about The Heat, The Food, his commanding officer, et cetera?*

A. As a husband he'll make an excellent ball and chain.

Q. *Has he already punched the heads of the two R.A.F. pilots and one Marine, who, after all, were just trying to be friendly to you?*

A. What you need is not a man but a tank.

Q. *Has he confessed to you that he's scared stiff at the thought of his first taste of gunfire and do you think the less of him for it?*

A. Insolvency is not a prerogative of the Armed Forces and, in mufti, lacks charm.

Q. *Is he always broke and does he borrow lightheartedly from you, when he blows into town?*

A. What do you suppose a pre-war wife sees across the breakfast table a couple of years after she's married? Her radiant groom or a thoroughly housebroken male? Men are malleable. All right—when he gets back from the wars, you just get to work on him yourself.

Q. *Do you feel terrified that, when he does return from that foxhole, the war may have changed him into exactly the sort of personality you don't want around the house?*

A. A wedding doesn't have to be either Old Home Touch or a legal transaction. It can be short, sweet, simple, and unforgettable right in your own living-room—all with the aid of a little shrubbery and just your friends. Remember, you'll want those few days you'll have together to be a honeymoon and not a rest cure.

Q. *If you have made up your mind, are you wrestling between your family's demand for a big church wedding and your own desire for a suicidal dive into the Municipal Building?*

Opposite: Smart Girl wears all-grey at night. Marks the low puzzle-cut neck-line of this grey wool jersey with jewels like stars. Wears long jersey gloves to match. By day, she gives it a white dickey. B. H. Wragge design. Sizes 10 to 20. $35. Bonwit Teller; Seidenbach's; Kaufmann's. Van Cleef & Arpels jewel clips. Complexion accessory: Max Factor Hollywood "Pan Cake Make-up"

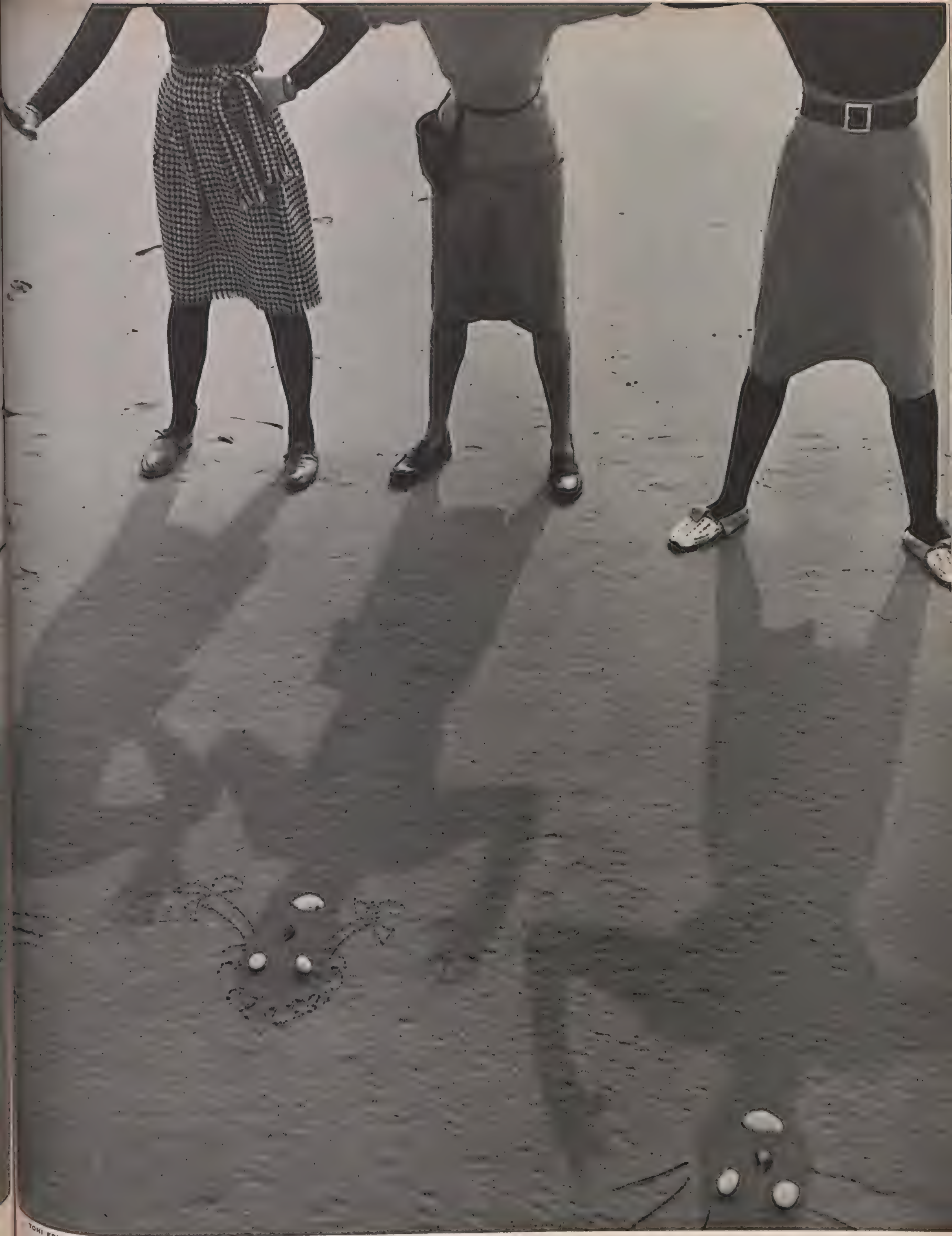
SMART GIRL on CAMPUS

The Smartest Girls on Campus follow a clothes tradition as sure, as solidly rooted as the ivy on College Hall. They look for good goods, withstanding wear and weather...good lines that hold their own through all the weeks-between-the-week-ends...good monotone colours that speak with authority. But they count on a seasonal sprinkling of fresh fashion ideas to keep the Great Tradition alive and glossy.

Here Vogue chooses a basic wardrobe for on-campus, any campus. Grounded in tradition, but growing with a special this-season slant. A complete, interchangeable, integrated wardrobe—on sale now in 106 shops of the U.S.A. See page 194.

Tops have a simplified, hold-your-breath snugness, are cinched into new important skirts.... First: Grey Shetland pull-over. Peggy Parker design. $8. Lord & Taylor. Second: Your black wool jersey polo shirt—close friend for all your skirts, slacks. Huxley design. $10. Franklin Simon. Third: Your turtle-neck jersey sweater of forest-green wool and rayon—buttoned tight as tree-bark. $10. Lord & Taylor

Skirts have new heft, focal importance. First: Beautiful bulk of tweed, sashed, side-wrapped. $15. Ration-free and easy goatskin slippers. Fred Leighton. $4. Second: Kick-pleated grey flannel. $11. Phelps pocket-bag. $15. Third: Narrow casing of pink-tan Hockanum wool, built with jodhpur-support, finesse, by master-habit-maker Jack Miller. $18.... All three skirts in sizes 10 to 18. At Lord & Taylor



Clothes on these and the next two pages in 106 shops of the U.S.A. See page 194

Coat that combines with your skirts, slacks, jumper dress...always looks like a just-that-one-occasion costume. Reasons: the anti-cliché length, the narrowly polished new lines, the useful, unexpected mahogany colour, the custom-touch of leather buttons. Sizes 10 to 16. $35. Saks Fifth Avenue

Jacket of smooth green tweed has a fresh new look in its shaped-like-a-shirt detail; hews to traditional lines in its expert tailoring. (See page 120 for other new Rugged Individualist jackets.) This one is right with both your monotone skirts. Sizes 10 to 18. $18. Lord & Taylor

Dress of café-crème wool jersey. Wear it as is for the new dress-up look—with jewelled clips, white gloves, your own bare arms. Or let it take classroom hurdles, over a green wool jersey shirt ($10), or the checked blouse shown opposite. Huxley design. Sizes 10 to 18. $15. Franklin Simon

Slacks—more conservative cousins of the dizzy new Clam Digger Set. (See page 119).... The below-the-knee length in grey men's-wear flannel. Sizes 10 to 18. $11.... The shirt-band blouse of green and brown checked sheer rayon is $10. Both are Duchess Royal designs at Franklin Simon

Clothes on these and preceding two pages in 106 shops of the U.S.A. See page 194

I Sing to Eat

An opera star, cook, and the author of "You Are Only Human Once", gives some of her international recipes

By Grace Moore

Most singers are natural-born cooks. Other people live to eat, but they sing to eat. Perhaps singing just naturally creates appetite.

From all corners of the world I have collected recipes. In our Connecticut farm kitchen, decorated with pots and pans from various corners of the globe, I can shut myself in with complete detachment from everything and cook to my heart's content. It's the greatest form of relaxation I know—our kitchen is gay, as every kitchen should be. In a small vase there are always garden flowers, even if only wild daisies from the fields. This war has brought the family into the kitchen, and so why not have fun there? The supper table has always been the best breeding place for understanding friendship if the food is of the quality to command respect. Cooking has never been a romantic art in America, but it should be. It's like making a new friend, to learn the pleasure of a new recipe.

There's nothing grown in European soil or cooked in Continental kitchens that cannot be duplicated here at home. The trick is chiefly a question of attitude. Cooking must be approached with imagination and romanticism. Even if you have not had the good fortune to have travelled, recipes can bring the colour, the smell, the gaiety of those countries into your lives.

From Carcassonne, in sunlit Provence, that in the twenties housed more members of the World of Arts than even the State of Connecticut, I have brought the famous Cassoulet recipe that we make with beans grown on our farm. In Boulestin's famous London restaurant, I spent several hours learning to make Crêpes Nicole—pancakes that can be filled with any kind of leftover meat mixtures, seasoned and covered with sauce, and find the way to any man's heart.

Then, when your Victory garden is going full speed, you can wander through with a knife and salt shaker and a piece of whole wheat bread, and lunch on salted raw green peppers, kohlrabi, turnips, carrots and raw young peas and emerge bursting with vitamins; or, you can gather all the ingredients to make a "Ratatouille" that the peasants on the Côte d'Azur fortify themselves with the year around. You can even can it and for winter serve hot with sour cream as hors-d'œuvres or as a vegetable to go with a meat dish. If you have your own fresh eggs, try the recipe for "Huevas à la Cubana," which my friend, Louisa Parraga, gave me on a recent visit to Havana.

In fish season I serve my guests Filet of Sole Chiribiribin created for me in Pagani's famous London restaurant. There, in the Artists' Room, the walls of which boast the autographs of great names of the past and present in the World of Art, with Puccini, Verdi, Charpentier airs wafting up from the little orchestra *(Continued on page 181)*

Grace Moore after cooking some of her famous dishes, sits (second from the right) at an apple tree luncheon. Opposite her, her husband Valentin Parera heads the table around which are gathered Mrs. Harrison Williams, Mr. Van Day Truex, Mr. Howard Sturges, and seen from the back, Madame Valentina

At Grace Moore's Connecticut farm, "Far Away Meadows"; summer lunch under the apple trees

DURING REHEARSAL: CORWIN, IN THE CONTROL ROOM; THE CAST REFLECTED IN THE BACKGROUND, ALL PHOTOGRAPHED BY GJON MILI

"UNTITLED"

NORMAN CORWIN'S RADIO PLAY

Although "Untitled" was first played last April, it has become a classic of radio. Norman Corwin of CBS, famous as one of the serious dramatists of radio, wrote, directed, and produced it. The principal rôle of his play is that of an American soldier, killed in Italy. (Fredric March first played the part of the soldier, an unheroic, direct, good man.)

"Untitled" begins: "Hank Peters is dead. Perhaps you knew him, or perhaps you saw him somewhere and didn't know it was he.... There is no straightforward account of his life, but several people could piece it together." These people speak; they are shown on the opposite page. After each, a voice, in antiphonal response, adds to their stories, the quiet, interior facts.

THE MEDICAL OFFICER

THE MEDICAL OFFICER: "I am a Medical Officer attached to the 6th Company, 22nd Regiment, 10th Division. In this coffin, we have reason to believe, is the body of Hank Peters, Private First Class.

"I shall read you the contents of his death certificate: 'Henry Charles Peters, 26, Identification Number 8406912, killed in action of the following injuries: Abdominal lacerations, lower left quadrant; fracture of the sternum; ruptured spleen; internal hemorrhages; severed right arm.'

"That is all."

VOICE: "Ah, but you have left out the important things. Where in the report have you mentioned what happened in a little Spanish town in 1938?"

THE OBSTETRICIAN

THE OBSTETRICIAN: "Twenty-six years ago I delivered Henry Charles Peters. My file says 'Primipara; normal labour, of about six hours, no complications; weight, six pounds, four ounces.' It was a simple birth."

VOICE: "Ah, but it was not a simple birth, his mother's womb having inward connections with Scandinavia, and the seed of his father being out of the cross-fertilizations of restless, migratory peoples. At his birth, his pulse was 130, and his states were 48; his respiration normal and his rights equal. Certain privileges had been obtained in his name and underwritten by many men, among them some too famous to be mentioned, and others less famous who died in battles too familiar to be here recounted. Do you call that a simple birth?"

HIS MOTHER

HIS MOTHER: "His hair was light when he was born, but it turned dark later. When he was still in knee-pants, he got in a fight down the street and got cut with a piece of metal. That's how he got the scar on his chin.... He was never one for the girls hardly, until he met Marion, whom he got engaged to the day he got the good job at McAndrew's Department Store.... I remember how I was hoping he wouldn't be drafted, but he went and enlisted. He kissed me goodbye on a Thursday morning—it was August 20th, 1942—he had to get up very early that morning—and I cried and watched him from the front window."

VOICE: "Down the street a piece, there is fighting, mother, and your boy got hit with a piece of metal. Who will come to the door and tell you why?"

HIS TEACHER

HIS TEACHER: "He was a fair student, nothing out of the ordinary. His average grade was a B-minus over all, rating a C in English, A in History, D in Geography, and B in Chemistry.

"Best mark was History. He was in the lower third of his graduating class. That is all we have in the record."

VOICE: "There is more to the record, Sir, he went beyond you in Geography, learning that an ocean is a strait, a continent an isthmus; learning that the sky is the limit of the letting of blood; learning the lay of the darkest land. Sir, he has been graduated with honours, and he shall have a good mark in History forever."

NAZI SOLDIER

NAZI SOLDIER: "I killed him. It was early in the morning when we shelled the road. I did not see him, of course, because I was miles away. I merely pulled the drawstring which fired the 88 millimetre shell. I had nothing against this man personally. I was merely doing my duty for the Fuehrer and the Fatherland. It was entirely an impersonal matter. Heil Hitler!"

VOICE: "When the last bomb has crumpled and the tank is garaged; when the wives and children go down to the station in Council Bluffs, knowing that Victory comes in on the 5:45, Mrs. Peters will be sitting alone at the front room window listening to the bells and the whistles. What will you be doing then, Blitz Boy? What impersonal matter will absorb you on that day?"

HANK PETERS

HANK PETERS (the voice which has been speaking all along): "I was Hank Peters. I assure you I hated to go. It is not easy to leave a woman crying at a train-gate, a mother standing at a window. I know, I know. There will be jubilation at the end. They will gather in committee, pose for pictures, sign the papers. There will be a stirring and a busyness about the capitals. But let me tell you: from my acre of now-undisputed ground, I will be listening. I will be tuned to how the Freedoms are inflected to a Negro's ear, if the words go easy into Russian, and the idiom's translated to the tongue of Spain. I shall wait in long and long suspense for the password that the Peace is setting solidly. On that day, please to let my mother know why it had to happen to her boy."

MRS. POTTER PALMER IN 1893; SHE SHOWED AN INDEPENDENCE IN ART SHARED BY FEW

Chicago pioneered in

[EDITOR'S NOTE: *Forty, tall, dark, Daniel Catton Rich has been with the Art Institute of Chicago since 1927. He has been curator of painting and sculpture and director of fine arts since 1938.*]

ALMOST any day you may come across some of them standing quietly before the modern French paintings in the Art Institute of Chicago: the slight, tragic woman in impeccable black, or the tall man and his spherical friend with the eyeglass. Their behaviour is unlike other visitors'. Most Americans march through art galleries, stopping now and then to read a label—in the way one reads a calling-card.

WHISTLER'S PORTRAIT OF ARTHUR JEROME EDDY WAS PAINTED IN 1896. IT NOW HANGS IN THE ART INSTITUTE

These visitors are apt to linger before a Riviera *plage* by Monet, or remain rooted in front of Renoir's *Déjeuner des Canotiers*. They appear to be looking *through* the pictures rather than *at* them. They are French refugees, and they are finding in such imperishable works by the modern painters not only a loving record of a lost country, but a reaffirmation of the spirit of France. Whether they are Parisian movie stars from Hollywood or a playwright like Henri Bernstein (who cancelled his train reservations and stayed over three extra days to study the Impressionists) or a couple of French *matelots* who might have stepped out of the *tricolor* Dufy, nearly all of them wonder and many of them ask, "How does Chicago happen to possess these miracles of French art?"

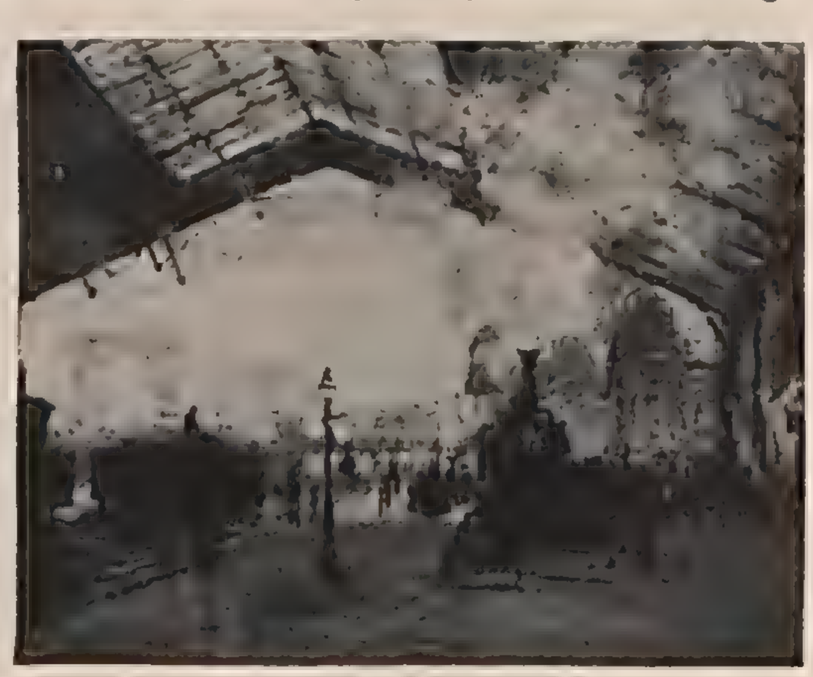
The answer lies in the courage of Chicago collectors who, as early as the 'Eighties, began to buy modern French painting when most American picture lovers were still gloating over bituminous peasants from Dusseldorf, and admiring the "finish" of a Meissonier through a magnifying-glass. By 1918 the private collections of Mrs. Potter Palmer, Martin A. Ryerson, and Arthur Jerome Eddy had already laid the foundation for the Institute's modern galleries.

Mrs. Palmer was the city's first intrepid collector. With a sure eye, she selected Delacroix and the Barbizon School—Millet, Corot, and Daubigny. Among the Corots were several of those rarer figure pieces which art dealers of that day turned to the wall at the sight of an American customer. The glades of Ville d'Avray had so misted the public eye that Corot's chief contribution to modern art was regarded as the pardonable failure of a great landscapist.

Soon Mrs. Palmer was adding Manet and Degas, Sisley, Pissarro, and Monet. Here she showed an independence shared by few Americans—and fewer French. When she bought, for practically nothing, Renoir's luminous and now celebrated "Two Little Circus Girls" she was decades ahead of her time.

Bertha Honoré Palmer set her own fashion. On Lake Shore Drive the architects, Cobb and Frost, erected a fabulous Gothic castle for the Palmers, full of watch-towers and crenelations, painted ceilings, mosaic floors, and rich Renaissance carvings, not uncomplicated by the Oriental. There its hostess presided with a royal graciousness, unperturbed when local guests stared openly at a whole frieze of "unintelligible" Monets hung around the ballroom.

In Paris, where Mrs. Palmer went every year, the indefatigable Sarah Hollowell, friend of Mary Cassatt and agent for the Impressionists, put her in touch with those advanced painters who, as their dealer, Paul Durand-Ruel, later confessed, would



MARTIN A. RYERSON AND CLAUDE MONET, IN THE ARTIST'S GARDEN AT GIVERNY. AT RIGHT: MANET'S PAINTING "THE OLD CARE SAINT LAZARE," PART OF THE RYERSON COLLECTION IN THE ART INSTITUTE

A lady, a financier, and a lawyer who were buying modern art in the 'Eighties

paintings by Daniel Catton Rich

ONE OF COROT'S RARE FIGURE PIECES, "LA LECTURE INTERROMPUE," IS IN THE POTTER PALMER COLLECTION AT THE ART INSTITUTE

IN THE POTTER PALMER HOUSE: THE GREAT HALL, LOOKING INTO THE LIBRARY

probably have starved without American patronage. One season, when Potter Palmer felt that his wife had spent almost too much for pictures, Potter, Jr., then a young boy, remarked thoughtfully, "If you need money, I could sell my English bicycle." His father laughed; balance was restored. In time the young boy became a notable collector and President of the Art Institute of Chicago, where many of his mother's paintings now hang.

When Chicago announced the intention of celebrating the four-hundredth anniversary of Columbus's discovery of America, Mrs. Palmer, as Ambassadress for the Fair, made the round of European courts to interest foreign governments in the Exposition. She knew everyone (Whistler, who hated the pomposity of Rome, once described the Eternal City as "a railway station where I met Mrs. Potter Palmer"), and her mission was a complete success. She returned to become Chairman of the Board of Lady Managers of the Fair and inspirer of its important Woman's Building. She lent the hopelessly academic French section of the Art Palace some of her best Barbizon and Impressionist paintings and intervened in the scandal of Saint-Gaudens' "Diana" when it seemed doubtful if that eighteen-foot nude copper goddess—sent from the tower of Madison Square Garden—would be permitted to gleam on top of the Agricultural Building. "Very well. We will put Diana on the Woman's Building," she announced firmly—a remark that saved the day. At a period when every well-stocked trousseau boasted of ten corsets and moralists seriously debated the right of an infant to be born naked, it was a courageous gesture.

It is clear that Mrs. Palmer's taste was influenced by the advanced Parisian taste. In addition to the great, she bought the lesser lights—Lerolle, Bastien-Lepage, Cazin (by the score), and Besnard. In her gallery they hung side by side with Manet and Renoir, waiting for the automatic judgment of time.

Martin A. Ryerson was as private as Mrs. Palmer was public. He was a reserved, shy yet practical business man who made a fortune and gave it back to Chicago. He helped to found universities, museums, and libraries, and when his lifelong friend, Charles L. Hutchinson, took hold of the Art Institute, then a struggling art school with a dusty collection of plaster casts, and made it into a first-rate museum, Ryerson was on hand to buy a Rembrandt or raise an endowment.

He began his art collecting in Paris at sixteen with a birthday cheque which he spent for a well-painted little picture of a boy with a dog by a now-forgotten Alsatian. In later years, when his house overflowed with Italian primitives and Redons and Monets, it still hung there—his passport to the world of art.

In the 'Nineties he began to buy mediæval Tuscan panels and "queer" Sienese altarpieces. Soon after Mrs. Palmer, he was attracted by Monet and Degas, at first tentatively, then wholeheartedly. Unlike her, he finally went on to Cézanne and Gauguin. For fifty years he collected Greek vases, Japanese textiles, and Renaissance sculpture, along with water-colours by Winslow Homer and aquatints by Mary Cassatt. Impressions, names, and prices *(Continued on page 164)*

THE PALMER HOUSE BUILT IN 1882 OF CURVACEOUS BROWN SANDSTONE AND GREY GRANITE

"TWO LITTLE CIRCUS GIRLS," BY RENOIR: IN PALMER COLLECTION OF THE INSTITUTE

LONG AGAIN!

Long again. Black again. Soignée again. This is the way women really love to dress for dinner. Although the short formal dress will still look right at the theatre, and going about town with men in uniform, this winter, you will wear long dresses like these again at home, and as a compliment to other hostesses. These dresses, with beautifully draped skirts, emphasize a certain formal, slender look which you'll effect with every means you can: with well-coiffed hair, with a figure as slim as feasible. Wear them with black gloves. Black stockings. Black pumps, perhaps with tiny paste buckles. A broadtail cape. Above: Hattie Carnegie original skin-fitting jersey dress, dolman sleeves, high neck. Back harem-loop skirt. Opposite left: Side-draped dress of rayon crêpe. Omar Kiam design. At Lord and Taylor; Bullock's-Wilshire. Opposite right: Dress of black rayon crêpe, rhinestone buckle, slightly lifted hem. Bergdorf Goodman; I. Magnin

RETSonché

Mrs. Angier Biddle Duke (the former Margaret Screven) wears an autumn costume grounded on grey—most respected neutral. The dress—a beltless sheath of sheer grey wool, with a little ledge of hip-line interest. (Vogue Design No. 5235. Back view, sizes, page 171.) Addenda: turban, sable stole. • Mrs. Duke, whose husband, Captain Duke, is serving overseas, is here photographed in her New York apartment before her portrait by Gerald Brockhurst

Forecast for

Designs for Dressmaking with a new

RAWLINGS

city & vicinity

costume look—for the first fair-and-cooler days

Mrs. F. Vinton Lindley (the former Eleanor Tweed) wears a dress-stole-turban costume, forecast for autumn days when it's still too early for a suit. The dress—a covered-up casing of black rayon crêpe with a back-flip of hip-line interest. (It's made from Vogue Design No. 5221. Back view, sizes, on page 171.) Addenda: high, squared turban and gloves of black satin, baum marten sling. • Mrs. Lindley is here photographed against Lee Cook's distinctive décor

THE DEWEYS

By G. Lynn Sumner

A report from a neighbour on Quaker Hill

We were out in the garden, but through the open door we could hear the two short rings —our call on the country telephone line. When we answered we heard the soft, pleasant voice of Frances Dewey: "Hello, how are you? Have you enough tomato plants? Fred says to come over and get all you want." Fred is the gardener at the Dewey farm, just down the road a short half-mile on the way to Pawling.

Up here on Quaker Hill the country custom prevails of sharing with your neighbours whatever you have more of than you need. So we get crab apples from the Whitneys, flower bulbs from the Gunnisons, plums from the Carters. And so it goes. It's a fine old custom, to which the Deweys contribute from their greenhouse, their garden, and their orchard. This year, proud of our first crop of strawberries, we were able to send over a few baskets for the Governor's table. The Deweys fit perfectly into this kind of community, because Tom and Frances both came from small towns where you know all your neighbours as a matter of course.

The farmhouse is a true Colonial, built about 1800—a spacious, friendly house, surrounded by giant trees, some of them more than a hundred years old. From the terrace and the lawn to the west, you can look across the valley to the rolling Berkshires. There are more than three hundred acres of land, largely used for pastures, because the Governor goes in for dairying, and just now his farmer and the hired hands are milking fifty-three cows. Altogether, fourteen farm buildings, grouped to the north of the house, make Dapplemere Farm look, from our living-room window, like a community in itself. We tell the Deweys that they need only a steeple to make it a complete New England village.

The Dewey boys, Thomas Edmund, junior, eleven, and John Martin, eight, have a Victory garden, which they operate strictly on a business basis, their mother taking for the family table, at O.P.A. ceiling prices, all that they grow. Recently, when visitors at the farm were being told about this arrangement, Johnny suddenly broke in to announce: "Yes, and Mom owes me eighty-five cents!"

An evening at the Deweys' is certain to be filled with lively *(Continued on page 183)*

By John Rawlings

A report from the photographer who took these pictures

The Executive Mansion House at Albany is a dark brown frame, brick-faced building, squatty, musty, dark and extremely ugly. It has a sort of steamboat Gothic front porch, with pillars and gingerbread running around the front of the house. I found Mrs. Dewey immediately, as she was sitting for a portrait in oils on the large side porch. The portrait seems to have been Mr. Dewey's idea. Mrs. Dewey was sitting outside because it was so dark in the house. She looked a little tired and definitely cold from sitting outside so long. If she were in a dime novel, she would be spoken of as "dainty, feminine, sweet." She is precise and quiet-spoken and quite formal.

Mrs. Dewey and I walked from room to room to choose a background and I got more depressed as we went from one to another, as each one seemed darker than the last. I finally decided I would have to work with artificial light entirely, as the heavy dark draperies and dark red rugs and carpeting and dark brown walnut and oak furniture ate up every bit of natural light left. (The décor, except for one personal room belonging to Mrs. Dewey—a light, sunny morning-room, probably used as her office—was definitely an official heritage of many periods, all on the heavy, musty, late Victorian, Edwardian side, ugly and dark.)

Mrs. Dewey was very helpful and understanding in the arrangements. She ordered fresh flowers, pushed chairs out of the picture, changed lamps, hung pictures and, in general, was a very enthusiastic assistant. Just as I was putting the last touches on the flowers over the couch, closing doors to keep butlers and maids from walking in and out, I heard the most awful, house-shaking commotion on the landing below. It was the two boys, Thomas and John, aged eleven and eight, and the family's Great Dane, coming up the stairs like a thundering herd to see what was going on. The dog is tremendous, even for a Great Dane, and is so much like the Governor that it's funny. People seem to pick dogs whose personalities are like their own. The dog is, like Mr. Dewey, tough, strong, heavy, big. (Mr. Dewey seems to give the impression of being bigger than he really is.)

The boys are normal, healthy, but careless, exuberant, and *(Continued on page 185)*

THOMAS JR. AND JOHN PRACTICING

MRS. DEWEY LISTENING TO THE BOYS

POSING FOR HER PORTRAIT

THE GOVERNOR'S TAWNY GREAT DANE

PHOTOGRAPHED BY RAWLINGS AT THE EXECUTIVE MANSION

Governor Thomas E. Dewey, the Republican candidate for President, and his family

Jam Session with the great jazz men–Duke Ellington on piano

Bread and butter and JAM -or making a living with hot licks

By Mrs. Eddie Condon

[EDITOR'S NOTE: *Mrs. Condon, the wife of the noted hot guitarist, who is the centre of a whole musical group, is a top-notch advertising writer, her favourite copy being that done for her husband's radio concerts. She is, incidentally, the mother of eight-months-old Maggie McGraw Condon.*]

We don't own a phonograph at our house. But we *do* own a record. It's a record of a Jam Session. A good jam session. Sometimes I carry it with me in an old "Modern Priscilla" to the houses of my friends—in the hope that they'll let me play it on their machines. It's called *Minor Drag*. Here's how it happened.

Back in 1929, the Victor Recording Company was on the trail of a fabulous new jazz genius reported to be on the loose somewhere in Harlem. They called in Eddie Condon (who'd just arrived in New York), and told him to unearth one Thomas Waller—bring him in alive. Object: to get him immediately onto some hot Victor wax. "Something authentic, well rehearsed, well executed. Get it?" Eddie got it.

Well, on the night before the scheduled record date, Eddie finally unearthed Fats Waller. He was playing in a speakeasy on Lenox Avenue. Ed stated his errand, mentioning that he played a little guitar himself. The boys immediately uncorked a gallon of white corn liquor and Fats proceeded to etherize Victor's emissary with some piano technique such as even the jam-calloused Condon had never before heard.

This went on till 7 A.M. The jug was empty. The date was at nine. A few quick phone calls—and three tired Harlem horn players were painfully dragged out of bed, hustled into a cab, and ushered in a daze to the Victor sanctum.

Eddie had never seen those three horn men before in his life—and hasn't since. There were no drums, no bass—no tympani except Waller's giant left hand and Ed's four strings. (Yet even Gene Krupa himself, after once hearing The Drag, asked Fats, "Who was that terrific guy on drums?") The three horns are now in limbo—but *Minor Drag* is a Session to stop all jam sessions.

Today, while the jive-struck cry for madder music and richer riffs, a clammy chill creeps over *le miraculeux Jazz* called Hot. There's something about a roomful of well-intentioned sightseers and part-time hep-cats, that often keeps the jam from jamming as it used to. As it used to, for instance, back at Stockton's roadhouse in Ohio, when Bix and the Wolverines ad-libbed for keeps for two solid hours—to cover up the machine-gun sound effects of a gang war just outside. Or the time when Bix and Hoagy Carmichael, on a barnstorming trip, piled out of their Chevrolet for a trumpet-cutting session in the middle of a Hoosier cornfield. Or the night the Austin High gang (Jack Gardner, Frank Teschmacher, Bud Freeman, and Jimmie McPartland) got fired from their jobs in a south-side movie-mill because they tangented off onto a hot session right in the middle of a newsreel of Foch laying a wreath on the Unknown Soldier's grave. Or when twelve-year-old Beiderbecke used to row a fishing boat out alongside the *(Continued on page 192)*

Here, in Gjon Mili's studio is a jam session at its jammiest, photographed between two and four A.M.
1. Al Hall, one of the best of the bass players, now on Mildred Bailey's program.
2. Muggsy Spanier, the famous Chicago man on the trumpet.
3. Sidney de Paris, trumpeter and co-leader of a band.
4. Sidney Catlett, the great drummer.
5. Wilbur de Paris, trombonist. He and his brother Sidney played in the most famous Negro band of all time, McKinney's Cotton-Pickers.
6. Johnny Windhurst, most promising of the young trumpet players—so young his union card is new, and the Army won't have him.
7. Milt Mezzrow, old-time clarinetist.
8. Vic Dickenson, the trombonist of Eddie Heywood's sextet.
9. Lem Davis, who plays alto saxophone in the sextet with Dickenson.
10. Leo Parker, on the alto saxophone.
11. Max Kaminsky, just back (with a Navy medical discharge) from the Pacific, as his tarnished but rightly famous trumpet shows.
12. Dizzy Gillespie, a Harlem trumpeter with a unique style.
13. Buster Bailey, clarinetist who has been a recording favourite since he was twelve.
14. Duke Ellington, the great hot pianist, the most famous composer in today's jazz world.

Mrs. Theodore Roosevelt advises Miss Maud Banks and her mother, Mrs. Lester Perrin,

Mrs. Theodore Roosevelt, behind desk, at right, has a new job, encouraging enlistments, answering questions of girls, and their parents about joining the Army. She gives the civilian as well as the military point of view.

The widow of Brig. General Roosevelt, who died in France, Mrs. Roosevelt has three sons in the service. She has been twice overseas; in the last war with the Y.M.C.A.; in this war running a Red Cross Club at a secret location.

Here she is talking to Mrs. Perrin, whose daughter, Maud Banks, was just graduated from Vassar, has enlisted in the Army... "...to win this war, to go overseas, to just plain get the feeling of being really in it." Her father is Lt. James

WOMAN'S WORK

The Army is full of it: 239 types of jobs offered by the Women's Army Corps

There are in this country nearly five million women, between twenty and forty-nine, with no responsibilities, and not doing a lick of real war work. Here are a lot of reasons they give for not joining the Army, or the Navy, Spars, and Marines. These reasons we tried to answer here. If you want to talk back, will you write us? If you decide to join up instead, will you write that, too?

They ask: BUT ISN'T THE WAR NEARLY OVER? What secret information have you that Stimson and Forrestal would like to get hold of? They think that we have just achieved footholds; that ahead of us lies the job of beating a desperate German army; of routing every naked Jap sniper from every island. And when that's done, we won't just pull out of Berlin and Tokyo with a tennis-winner's handshake, you know. And then there will be the wounded to be cured. No, unfortunately, the war—and the war work—will go on and on.

They ask: ARE WE REALLY NEEDED? You are—badly. The 150,000 women already in uniform are so useful that the need is for more—more—more. Somehow, the fact of this need hasn't yet sunk in. It's a fact that upsets our luxurious lives. Well-meaning, but over commercially-minded recruiters have made it all sound "glamourized"; and some sharp-tongued patriots screech: "Why not induct all fathers, before touching the hem of one pretty American skirt?"

The truth is that in the Army the need for women is serious enough for whole units of men to be concentrating just on women recruitment. Serious enough for you to be allowed to choose your service (a privilege no life-risking man is getting). Serious enough for a special new service to have been started by the Surgeon General to use 22,000 trained and untrained women to work in Army hospitals to care for returning wounded. Serious enough for emotion to penetrate an Army directive: "Female technicians *urgently* required in medical installations."

They say: IF I WERE A NURSE I'D JOIN. You're not. Yet there are many hospital jobs to be filled—jobs only women can do. Fifteen of the two hundred and thirty-nine jobs offered by the Women's Army Corps come under the Army's Medical Department. If you can qualify, you can be immediately assigned to a hospital station—general hospital, Air Force hospital, hospital base up near the fighting, or a hospital not yet even built. (See list at end of this article.)

They say: COLLEGE TRAINED, I AM AN INDIVIDUALIST, AND I HATE REGIMENTATION. So does every single man now winning our war. But—College Trained—you're just what the Army needs...special training, special personality, special way with people...and needs you so much that they'll let you pick and choose from the special new jobs.

They say: I MUST GET A FOOTHOLD IN A POST WAR JOB BEFORE THE MEN RUSH HOME. That, believe it or not, is said by hundreds of college graduates applying for work this summer. Well, omitting sermons about selfishness and patriotism, here are some hard-boiled answers:

1. Remember, twelve million men returning from the dust and agony of battle want a foothold in the post war world too—and no matter what little foothold you have, they are going to see that they get theirs first.
2. In the Army, women get all the best post war benefits of G. I. bills.
3. You get the intangible benefits of approving public opinion, especially from the veterans working with you—hiring you.
4. Ninety per cent. of the art of holding good jobs means getting along with people. Joining the Army is an excellent way to learn.
5. If you are an artist, or writer, you gather indispensable experience in living. Whatever you are you get training in any one of hundreds of different kinds of jobs.

They say: I WON'T BE SO ATTRACTIVE TO MEN OR MAN. Listen, baby, a girl who attracts men attracts men.

Want some more answers to this vital question? There is hardly a marriageable man left in the U. S. A. outside of an Army camp. So, joining the Army, you go to the source of desirable material. He—the guy you're waiting for—may have written he wanted you to stick home and stay sweet as you are. That's what he may think now. Then back he'll come, older, wiser, battle-worn, and look beyond the mascara deep into your eyes, and find a vacuum. His mind will wander to the girl in uniform who worked beside him, who KNOWS what he's been through. There's a bond between them you can't overcome.

They say: MY PARENTS WON'T LET ME. There's an excuse I love; it's so funny. The independent American girl faced with Army recruiting suddenly hangs her head, and, in a girlish lisp, says she must sit by the fire with her Mummy and her Daddy because, of course, they know what's best for her. But she still elopes with the man she pleases, and lives alone (working at unessential jobs).

And by now, the Army reports that they have been *(Continued on page 172)*

In the Women's Army Corps Lenox Banks, U.S.N.R. At college she majored in zoology, did summer work in a laboratory. Mrs. Roosevelt is head of the Civilian Committee for the Women's Army Corps in Greater New York, which is under the Civilian Advisory Committee of the Second Service Command. The first one of its kind to be set up, it is a model for others throughout the country.

"WELCOME, MARLENE"

By Leo Lerman

[EDITOR'S NOTE: *Still in G.I. shirt and trousers, Marlene Dietrich talked for fifteen hours straight to Leo Lerman, giving him these provocative details of her recent three-month U.S.O. tour of battle-fronts.*]

Dietrich's eyebrows have lost that incredulous look. Dietrich forgets about make-up except for a smutch of lip rouge. Dietrich is sun-brown—not out of a Max Factor bottle, but straight from the scorching sun of Africa and Italy, the sun that beats down on Algiers, Naples, Anzio, Rome. And Dietrich is funny, with that baggy pants comedian funniness, that belly-laugh vigour which her friends adore, but which Hollywood hid behind six-inch eyelashes and a million-dollar languor.

And Dietrich is thoughtful. She searches for words and suddenly becomes articulate, telling only what she is permitted to tell by official sources, about what she saw and heard and experienced on her recent three months U.S.O. tour in Africa and Italy, telling what the "fellows" over there are doing, so that the people over here must know that whatever we are doing will never be enough, telling it chaotically, as it comes to her mind, without sequence, but with definite direction and intention.

I heard her tell it on a sunny afternoon sitting on a peaceful Manhattan terrace. She had her G.I.'s on—tan trousers and shirt, service-worn, sleeves rolled above her brown elbows.

"There's the blood plasma, and the gasoline," she began abruptly. "You know, the fellows come from the front into the field hospitals, and we're there to do a show, the usual two-hour show that we do every day two times. And they're coming in, a constant stream of wounded men to a field hospital. One or two want to smoke. I light cigarettes for them. They all have worries, such little strange worries to have at such a time...a package they've lost, or some papers. And they want their hands held. That's very important—that holding hands at this time. Then suddenly they all want to smoke, and the time has come to do the show for the boys out in the field, where they've set up a stage for us—sometimes wobbly boxes, sometimes an elaborate set-up.

"Lin Mayberry, the comédienne; Danny Thomas, the comedian; Milton Frome, the singer; Jack Schneider, who plays the piano if there is one, or the accordion if there isn't; and I, go out and do our show. We do it just as Washington has approved it—not a line more or less. I sing 'See What the Boys in the Back Room Will Have' first because that's what they all want immediately. We do some skits. I play that musical saw. We do magic which I learned with Orson Welles. I sing hits from my various pictures, and I finish with 'Lili Marlene,' that great hit over there. And they love it.

"Then I go back to see the wounded they were bringing in. In the time it's taken us to do our show, they've been cleaned up, operated, dosed with anæsthetics, and they're lying in their beds. I walk into a tent. It's rather dark in that tent, quite dark but with streaks of light coming in, cutting sharply into the darkness.... Terrific silence.... There's a nurse, but she's seated, waiting in case she's needed, motionless...absolutely no movement anywhere. There are those rows of beds. In them, boys are sleeping or unconscious. Next to each bed stands a pole, and on that pole hangs a jar—a jar of blood. The only movement in that whole place is the bubbling blood, the only sound in that whole place is the bubbling blood, a little wisp of a sound...the only colour in that place is the colour of blood. You stand there with actual *(Continued on page 188)*

HER FAVOURITE STILL

G.I. CAKES À LA DIETRICH

Somewhere in Italy: Marlene (Whistlebait) Dietrich, photographed by a member of her U.S.O. troupe on their tour.

Be-sequinned Dietrich makes typical entrance from a tent dressing-room

PRESTON STURGES

The Toscanini of the pratfall, writer and director of the new movie, "Hail the Conquering Hero," he lives his own legend as though it were one of his swaggering, charming, gusty movies, filled with character bits

Preston Sturges with his son, Solomon, called "Mon"

By Alexander King

[EDITOR'S NOTE: *Alexander King has spent a heterogeneous twenty years. He has been a cartoonist, a writer, an editor of "Life" and "Stage" magazines. As a playwright, King's most notable feat was the time he invited the critics and his friends to a New York theatre to hear him read his latest work; he took all the numerous parts and kept his audience spell-bound. He and Preston Sturges are friends of long standing.*]

IF you want to determine a man's true worth at any period of his career, in Hollywood, it is wise for you to consult one of the famous morticians of that extraordinary community. His evaluation of the relative importance of anyone in the movie colony is bound to be more accurate than the most thoroughly documented diagnosis otherwise extant.

Judged by these cold, objective standards—and for the truly wary no others will suffice—Preston Sturges is one of Hollywood's most important figures. He may not know or care about this particular distinction, but he is among the first five celebrities in his community, whom several farsighted morticians would be happy to inter, for the mere value of his name alone.

And how did all this come about?

The last fatal scarf that poor Isadora Duncan wore on the day of her strangulation was made for her by an old friend, who was present when the tragedy occurred. She was an American lady who called herself Mary Desti, and was a woman of considerable gifts on her own account. She was the mother of Preston Sturges.

He was her only child, the product of a hasty, ill-fated marriage with a man named Edmund Biden. The name Sturges accrued to Preston when his mother's second husband, Solomon Sturges, a prosperous Chicago broker, legally adopted him in 1902. Preston was then four years old, and, although his mother made five or six additional excursions into matrimony, he never again changed his name.

Having decided that her boy was to become a genius, his mother drenched and dosed him relentlessly at every fountain of art that the culture of two continents had managed to squirt into existence. During her marriage with the amiable Sturges, Mme. Desti *(Continued on page 176)*

Sturges in son's boat in pool

Sturges with wife and son

Around the House

The Sturgeses live in a rambling, house with thousands of books, with models of trains, models of his yacht, Destiny, a dachshund, and a varying group of cronies who work with him

Dressing-room

His secretary-caller—an auto horn

On motor glider at studio lot

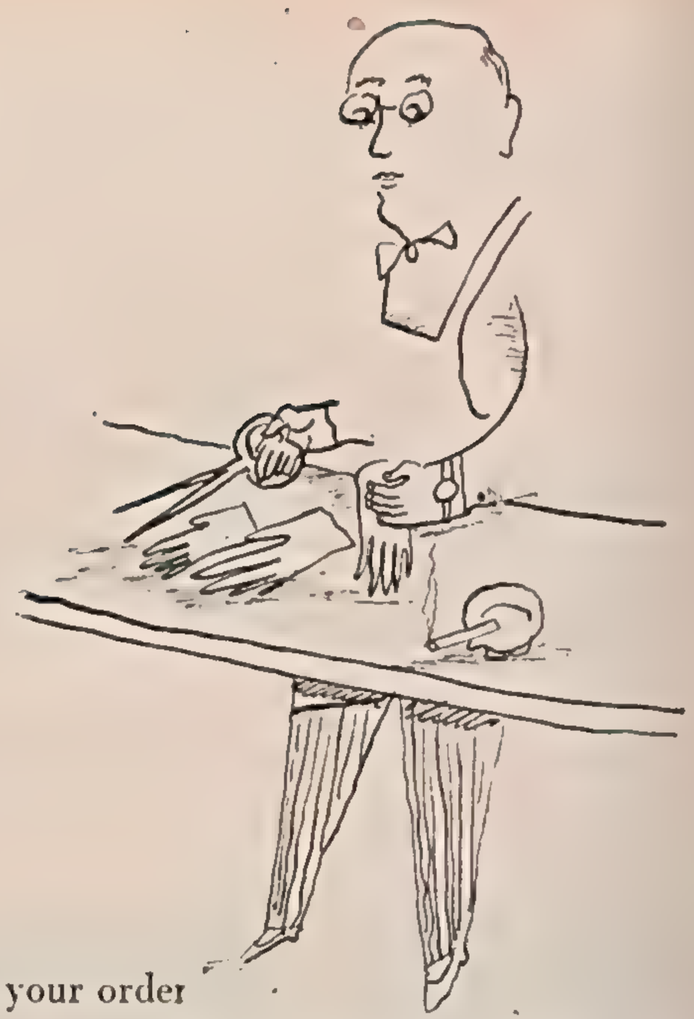
At the Office

Sturges' office is part club, part fantasy. He dictates to either of two secretaries; manipulates a yoyo when concentrating; frequently consults with crony Moran, who once fought Jack Johnson in Paris

Sturges, caricaturing Frank Moran

Order it & Wait

Right now—in sunny, slipshod August—go to the experts and order your made-to-measure autumn clothes. The Special Items, worth all the time, parleys, fittings they take. Because, to a slivered inch, they really fit: you, your life, your fashion ideas.



Gloves to your order

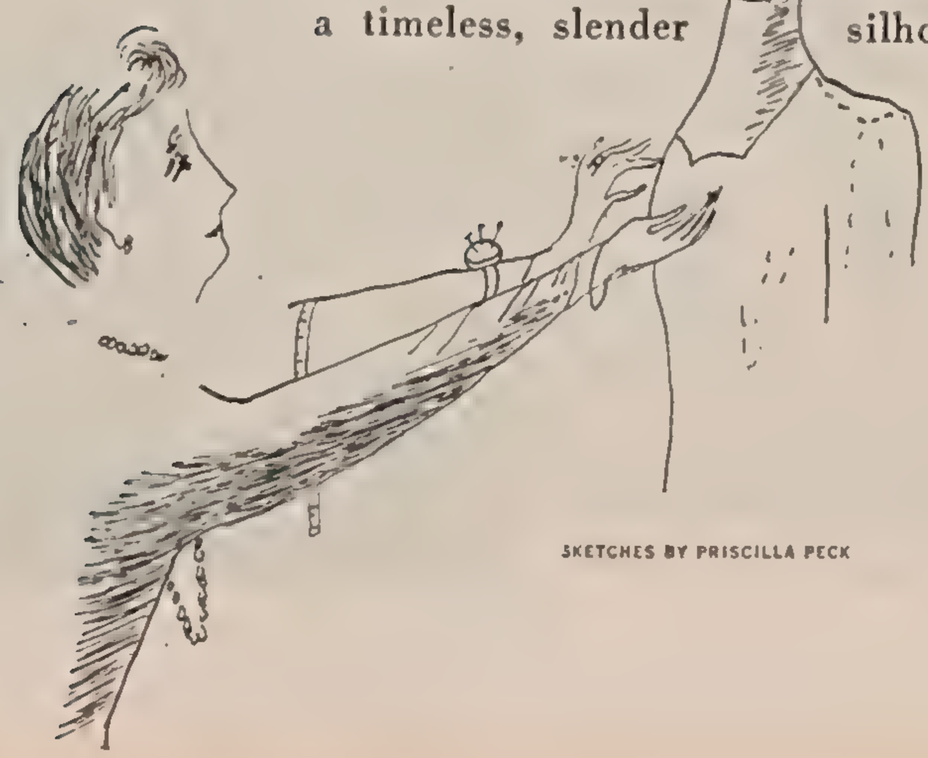
It might be a case of Artistic Fingers—the long ones that feel unhappy in ready-made gloves. It might be a yard of unusual fabric, or an individual idea that doesn't materialize across-the-counter.... Go to the Glove Tailors, upstairs at 12 East 48th Street; put your problem into the master-hand of Their Mr. Ochs. He once worked in Grenoble, knows subtleties of cutting, seaming, that make a silk glove fit like leather, wear almost as well. His repertoire of some two hundred styles—made to measure—ranges from velvet to chamois, pigskin, and kidskin gloves.

Fur coat to your order

Because it's such a big order, a fur coat likes being made-to-order. With just-right armholes. A collar that agrees with your coiffure. Every proportion exactly to the point.... Find yourself a Fur Virtuoso, with related talents for design and tailoring. Perhaps Penizek—once of Vienna, now at 1 West 57th Street. He'll understand your own ideas, let you choose a packet of silky pelts, fit you first with a canvas pattern. And, incidentally, he knows how to make a reversible fur-and-fabric coat that *really* reverses—some shoulder-secret.

Dress to your order

The perfect dress, like the perfect marriage, is no commonplace. A tribute to your taste and foresight, an example to your friends. And, most likely, a product of Predestination—"Made-To-Order," in fashion terms.... Lucie Castner, late of Paris, now at 58 East 55th Street, is a perfect-dressmaker. Will make you a dinner-suit, a three-or-four way costume with couture details. Or a little black dress to have and to hold. With a timeless, slender silhouette that moves well.



SKETCHES BY PRISCILLA PECK

Knitted to your order

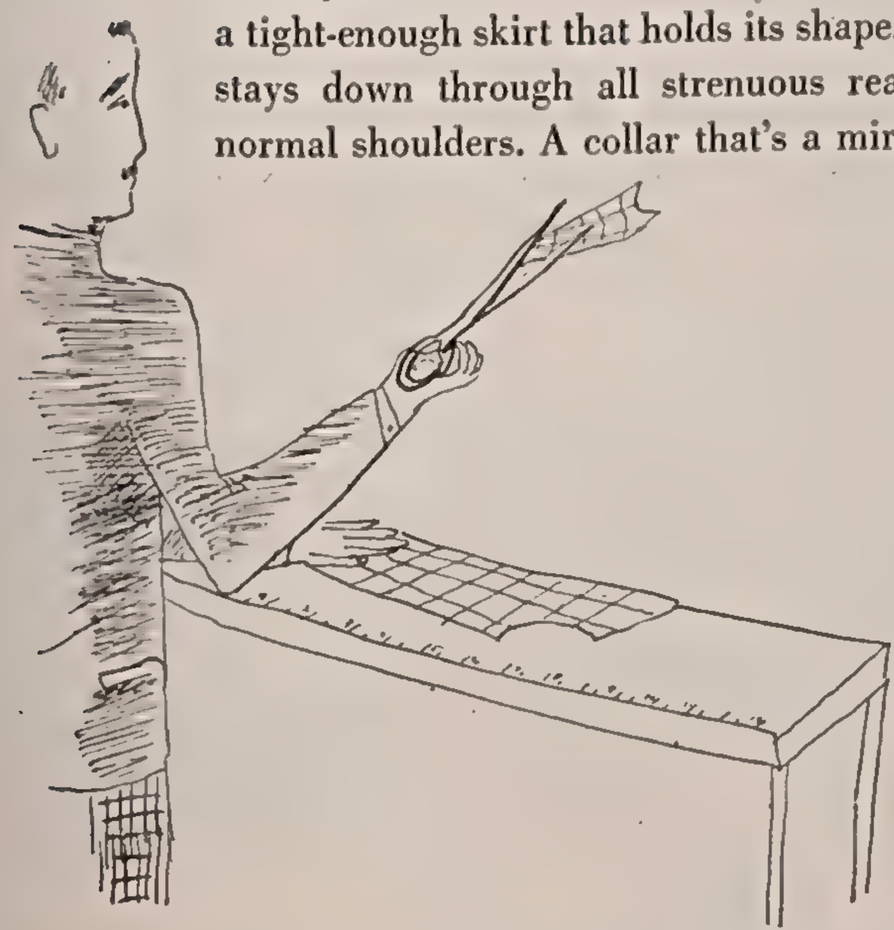
Because—when it's good, it's very very good—because it can have so much surface-interest, can look so right, travel so well—a knitted suit was long the mainstay of smart European wardrobes. It's a long-term investment, made-to-measure-up to many seasons, many years.... At 36 East 57th Street, Mme. Anivo, who came from Paris three years ago, is clicking her knowledgeable needles. Making dresses, suits, of handsome wools, wool-and-silk combinations. Sometimes getting a checked effect with black wool, black silk. Using a mystic stitch that doesn't sag or stretch. Adding curious, distinctive buttons.

Slacks to your order

No need to dwell on the kindly virtues of made-to-order slacks. What every woman who *looks* like a woman knows is that slacks can be her best friend or severest critic. The extreme of comfort, or of calumny.... At Casual Clothes, 745 Madison Avenue, you'll find a Mrs. Picker who'll make you a pair of slacks just as good as they should be. She builds them high, hugging the waist, with very flat sides, a fly-front, a long-limbed taper. Uses dinner velvet, or muted country wools. Combines them, if you wish, with costume jackets, skirts. And makes it a point of honour to make them fit—sitting, walking, bailing a boat. Front-face, back-view, in profile.

Suit to your order

When the Lady in the Shop says "Oh no, Modom, a size 12 will be too narrow in the shoulders or too short in the waist," hotfoot to the tailor, Caraceni, at 12 East 48th Street. Someone who knows, just as well as you do, that a successful tailor-made suit must fit *your* shoulders, *your* waist.... Caraceni is a Roman, who worked for a decade in Paris. He'll make you a definitive suit, of imported fabric. With a tight-enough skirt that holds its shape. A jacket that stays down through all strenuous reachings. Easy, normal shoulders. A collar that's a miracle of fit.



Shoes to your order

Maybe you had some marvelous evening slippers—that finally, irreplaceably wore out. Maybe you have a costume that cries for a certain shoe colour—nowhere to be found in "ready" shoes. Maybe you have a snake—who has obligingly shed his skin. Or maybe it's just that you have pretty feet, and shoes are your legitimate vanity.... All are reasons for going to Mazane, at 206 East 74th Street. There, Mazane *père* makes you an individual last; Mazane *fils* does the measuring, cutting, designing. All their shoes are hand-sewn, supple as silk stockings.

Pretty etc. to your order

Because your Etcetera—scarfs, blouses, gilets—are such give-away clues to your taste...because they allow so much colour-play, such far excursions into fantasy...it's especially satisfying to have them made-to-order. To know that they say just what *you* mean—aren't rough approximations.... Mady Martell, at 21 East 55th Street, has a bright, rococo shop where she makes you signature accessories. Gilets of two-toned jersey or silk taffeta. Scarfs that loop into peplums, tie into gilets. Soft, slick jersey pullovers. And lovely un-fussed lingerie, in odd shades like sea-foam and bronze. (New addenda to the shop, Mme. Lyolène, of designing fame.)

Coats with "everything in the book"

KAY BELL

1

2

3

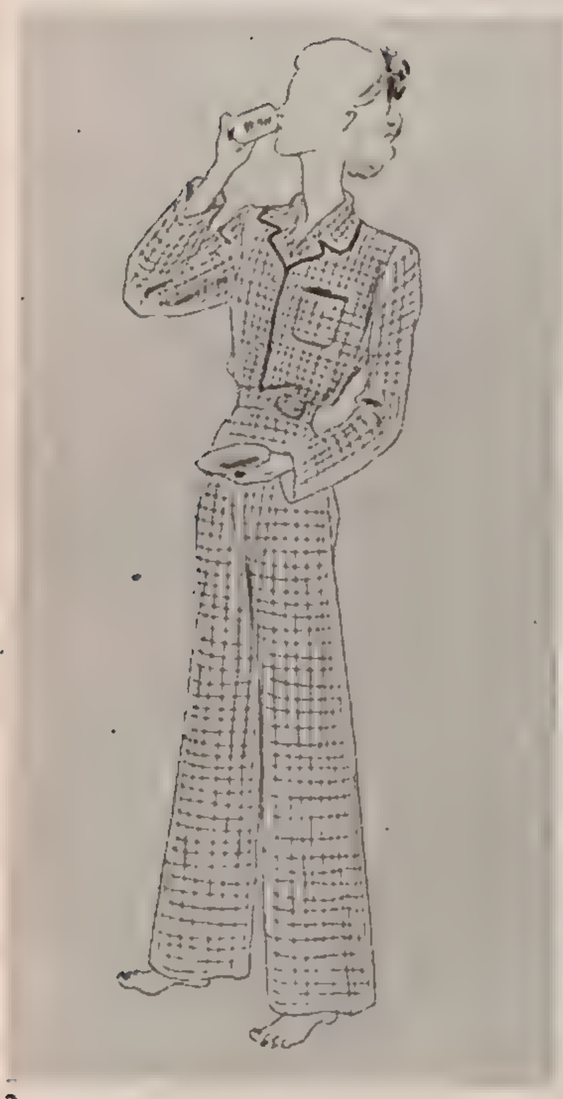
• There's no substitute for a good polo coat... any more than there is for salt in your food. It's the one coat that has everything in the book. Most elemental of all coats. Warm. Big. Generous. It looks just as right in the spring as it does in the autumn, in winter. Just as right over other neutrals as it does over black...or brilliant colours. It's the best all-time, all-around coat a "smart girl" can own. 1. Camel-colour Shagmoor fleece coat. Sizes 12 to 20. $45. McCreery; Famous-Barr. 2. A grey polo coat is special news when all-grey from head-to-foot is such a new good-look. This coat of Stroock fleece, by Brittany. Grey kerchief hat, grey sweater, skirt. Coat: sizes 10 to 20; about $55. Arnold Constable; Carson Pirie Scott 3. "Natural" polo coat classic. Beautifully man-tailored of Alpagora double-dense wool fleece. Set-in sleeves. Sizes 10 to 20. $35. At Gimbel and Titche-Goettinger

ON A BUGGY RIDE (opposite). Beloved friend Polo Coat in new deep taupy tan, snugly belted at the waist. Pearl buttons, far-reaching lapels. Very nice with black espadrilles, black stocking-cap. Stroock fleece. By Harry Williams. Sizes 10 to 18. $55. Lord and Taylor; J. L. Hudson; Jos. Horne

1

2

Personal securities



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Last minute notes and sketches that a smart girl will check through before she packs for school or starts a busy winter. Check pyjamas, briefs, bras, slips, and gowns. Inside story:

1. Quick fit. Rayon jersey brief, *real* elastic inside the leg. In cameo, white, black. Sizes 4 to 7. $1.15. The rayon jersey bra has adjustable straps. Cameo or white. Sizes 32 to 38. $1.15. Both by Vanity Fair. At McCreery.

2. Zipper fit. Talon closing on a rayon brief with detachable garters. Five colours—vanilla, raspberry, blue, yellow, white. Sizes 25 to 30. $2.50. The bra, sizes 32 to 38. $1.50. Munsingwear Foundettes. Bloomingdale.

3. Good Lounging. Wool and rayon, yellow and red checked pyjama. Sizes 32 to 38. $11. Bonwit Teller.

4. Sleeping pretty. Long-sleeved rayon jersey Faerie nightgown, shirred to the yoke. Sizes 32 to 40. $4.50. Altman.

5. Sleeping snug. An Ameritex rayon nightie, white and blue. Vendome. Sizes 32 to 40. $6. From Altman.

6. Bowknot appliqué on a Corette slip of Bur-Mil rayon crêpe. Sizes 31 to 37 short, 34 to 38, regular. $3. Saks Fifth.

7. Rhythm slip of Bur-Mil rayon. Star appliqué on net. Black, pink. Sizes 32 to 40. $4. From Neiman-Marcus

6

7

She's Engaged! She's Lovely! She uses Pond's!

"Such a darling"—"and what a glorious complexion," you think when you see Suzanne Sherwood.

She's another engaged girl with that *soft-smooth Pond's look.* "Pond's Cold Cream is the only cream in the world for me," Suzanne says. "I just love everything about it—its softness, its whiteness, and the perfectly grand way it cleans my face and makes my skin so smoothed and refreshed."

THIS IS SUZANNE'S BEAUTY CARE WITH POND'S . . .

She smooths snowy-white Pond's Cold Cream over her face and throat, and pats briskly to soften and take off dirt and make-up. Tissues off.

She rinses with *more* Pond's, working her cream-coated fingers round in little whirls to *extra cleanse* and *soften* every bit of her lovely face. Tissues off again.

It's no accident engaged girls like Suzanne, society beauties like Mrs. Robert Bacon Whitney and Britain's Lady Morris love this delightful cream. Ask for *your* big jar of Pond's Cold Cream today. Use it night and morning—for daytime clean-ups, too!

THIS IS SUZANNE • EYES, SHINING GRAY • HAIR, CHESTNUT BROWN • SKIN, SMOOTH AS IVORY

Suzanne Sherwood, engaged to Richard Roosevelt Colburn, Air Force Officer

SUZANNE'S RING—a handsome square-cut diamond. Her romance started with a "chance" Suzanne sold Dick at the Officers' Club in Buffalo. A year later they were engaged.

In training as photographer's assistant, doing special work in industrial photography, Suzanne spends exciting days on location at some of the biggest war plants in the country. Like so many Pond's engaged girls, she is learning a job that plays a real part in America's war program.

Right now—all kinds of jobs need women workers—in plants, stores, offices, transportation, restaurants. Have *you* registered? Check help wanted ads in your local paper. Consult your local U.S. Employment Service about the type of war job *you* are best fitted to do.

Suzanne adjusts camera for an engine-room shot

ASK FOR the luxury-size jar of Pond's—help save glass. And you'll *love* the easy way the fingers of both your hands can dip into this wide-topped Pond's jar.

Today—more women use Pond's than any other face cream at any price

FASHION FORECAST 1945...
"HOLLANDER FEATHERLITE" RUSSIAN PERSIAN BROADTAIL

BY maximilian
20 WEST 57th STREET, NEW YORK

CHICAGO PIONEERED IN PAINTINGS

(Continued from page 143)

were written down in a series of small black notebooks. Dealers grew to fear his memory; connoisseurs sought his judgment. He visited Renoir at Cagnes and grew intimate with Monet in his garden at Giverny. Once he commissioned Albert André to paint a portrait of the master of the *nymphes*. Monet emerges as a super *nymphe* himself, his long beard floating in green and violet atmosphere.

Contemporaries found Martin Ryerson cold. The Richardsonian exterior of his house on Drexel Boulevard was severe and formal; but within, the glow of Renoir's "Dame au Piano" (which always hung over the Ryerson piano) and the gold and scarlet of trecento panels lit up the dark rooms. Here, rather than in the office or the Board Room, one met the real Ryerson.

The third of these Chicago pioneers, Arthur Jerome Eddy, was a startlingly successful corporation attorney, one of the first Chicagoans to mount a bicycle and to own an automobile. He began by caring nothing for pictures; then came the World's Columbian Exposition and opened his eyes. He went daily, and ended by buying several canvases. He never relied on the other people's opinions.

In 1896, on his way to Paris, he cabled Whistler, "I am coming over. May I see you?" Something in the directness of his approach pleased the almost unapproachable master, and soon Eddy found himself posing for his portrait. Eddy admired Whistler; Whistler liked Eddy, after he had removed his portrait—practically by force—while the painter was still fussing over it. "Well, you know, Eddy is the only man who ever did get a picture out of me on time while *I* worked and *he* waited," was Whistler's comment.

Eddy learned much from him. In the long hours when he stood posing—he fainted once from exhaustion when the artist forgot and went painting on and on—Whistler taught him to distrust technical flash and bravura, to look for sincerity and imagination. He learned from Whistler's ceaseless battle with the critics that the best art could be ignored and its creators dismissed as charlatans. In Paris, while Rodin modeled a bust of Eddy, the same truth was brought home. Controversy was raging over Rodin's "Balzac," and he sided wholly with the sculptor, who was trying to create a new form, rather than repeat an old one.

Back in Chicago, Eddy lectured on the new art, gathering his talks into a book, *Delight, the Soul of Art* (one of the early attempts in English to find a modern æsthetic), with its quotable saying, "Beauty is an incident, not an element, in art." The next year he did a book on Whistler, a sober appraisal with no stressing of their friendship.

(Continued on page 165)

A treat for your feet!

Autumn favorites in handsome leathers . . . smartly styled with the emphasis on fit and flexibility.

Spur: Rolled sole, wood heel . . . delightfully supple, wonderfully smart . . . in harvest brown or black calf.

At leading stores in principal cities, or write J. P. Smith Shoe Co., Chicago 22, Illinois

CHICAGO PIONEERED IN PAINTINGS

(Continued from page 164)

After Whistler's death, Eddy lost interest in painting. "It is the fashion of the day to be trivial," he wrote in 1903, "... art is lingering at its toilet, fascinated by powder-puff and patch." And then came 1913 and the Armory Show. From room to room he went, stimulated, exhilarated. "We are prone to think that the great men have just passed away. We do not realize that men just as great in one way *or another* are being born every day." He bought forty pictures and came back to Chicago to urge the show on the Art Institute.

The Chicago angle on the Armory Show was one of the most preposterous affairs in the whole of the modern art movement. The Institute showed the exhibition chiefly for its publicity value. The director, a convinced classicist, was so horrified that he boarded a train for California and would not return during the entire event. Art students, incited by reactionary teachers, hung an effigy of Matisse, parodied under the name of "Henry Hair Mattress," and publicly burned copies of "The Blue Lady" and "Luxury." The laughter of the public echoed through the halls, rising to a shrill crescendo before Marcel Duchamp's "Nude Descending a Staircase."

"If you *feel* like laughing at a picture, laugh by all means; it will do you good, but be sure you *really feel* like laughing and make sure you ask yourself this question, 'If that picture were the only one in the room and I were alone with it, would it strike me as laughable?'" wrote Eddy who had just sold his Monets to buy as many Duchamps as he could. "The pictures were the one topic of conversation; for the time being it was worth while to dine out; society became almost animated," but though he could joke about it, Eddy was frankly shocked. "Sclerosis of the arteries is bad enough, but sclerosis of the emotions is infinitely worse."

Constantly, in the years that followed, Eddy sought to convert Chicago. After dinner at his home, he would take his mellowed guest up to the ballroom. There, one at a time, he would be shown Eddy's favourite pictures, wild things which set the visitor's teeth on edge. In desperation, the visitor would point to the Winslow Homer and say, "Well, I like that," only to have his host reply, "Better pictures are being painted in America today than Homer painted, and he would be the first to say so if living."

One night the showing was interrupted by a telephone call from a respectable Chicago arts club, inviting him to exhibit his portrait by Whistler. "Did you let them have it?" he was asked. "On one condition," replied the persistent reformer, "that they exhibit that Cubist head over there and hang the two *side by side*."

In Baskanese, a Celanese Rayon Fabric—about $5.50* **reg. U. S. pat. off.*

And this, my girl, is what you always thought you'd look like in a tailored suit. But somehow you never did. Now you can't help yourself. The whole story hangs from those shoulders—wide, handsome, inimitable. The rest of you simply tapers away—narrow hips—slipstream of skirt. Superlative gabardine in glorious colors, 67.50.

PECK & PECK

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE
MINNEAPOLIS • PROVIDENCE • PHILADELPHIA • ST. LOUIS • ST. PAUL

Gadabouts

Our Sports Shop exclusives in spirited colors. The wool lumberjacket in Royal Blue, Cerise, Gold and Green, 12.95. The wool skirt in Black, Purple, Fuchsia, and Hunter Green, 8.95. The wool jersey shirt in Black, Jade Green, Gold and Purple, 7.95.

Sizes 10—18. Mail Orders

Harzfelds
PETTICOAT LANE KANSAS CITY

BELT-TREASURES, ABUNDANCE OF

To make you vain as a cowboy of your tiny waist. Tenderfoot belt in tan leather, set with plastic stones. Sweaters cry for it. $5. Franklin Simon. Wear-Right mittens. $4. McCutcheon.

Two leather belts, one bright red, double-buckled. Saks 34th. $1.50. The other, green, double-looped. Lord and Taylor, $1.50. Both, string-slender. Wear-Right gloves. $2.50. McCutcheon.

GLADYS LOUISE RICE

Cinches. (First) Pre-Vichy coins, conversation pieces on a bright green suède belt. $3. Saks Fifth. (Second) Gold kid buckle, dramatic against charcoal suède. Belt for Occasions. $3. Altman.

• All five belts—Schaffer

THE SMART COLLEGE GIRL

Majors in Beauty

Not a snap course, you say? Of course not . . . but what results you get! Not mere passing marks, mind you . . . but *cum laude* and with honors that aren't just written on parchment. No indeed . . . the college girl who applies herself to better looks as diligently as she applies herself to chemistry or athletics is going to have honors as long as she likes. She's smart enough to take care of her skin and hair and figure right NOW, building for the future . . . instead of waiting until faults begin to show, troubles get out of hand. She follows the beauty routine planned for her young skin by Elizabeth Arden . . . she chooses makeup and diet and exercise with care . . . and she knows she'll never be an "old grad"—as far as looks go, anyhow.

Elizabeth Arden

A recent portrait of Constance Luft Huhn, Head of the House of Tangee

WE ARE STILL THE WEAKER SEX

by **CONSTANCE LUFT HUHN**
Head of the House of Tangee

MANY OF US may be serving shoulder to shoulder with America's fighting men—but we're still the weaker sex...It's still up to us to appear as alluring and lovely as possible.

So remember, ask for the aids to beauty made by THE HOUSE OF TANGEE —TANGEE Petal-Finish Face Powder and Rouge and Satin-Finish Lipstick. You'll find you were never lovelier!

Whether you're in or out of uniform, you'll want to be completely appealing and feminine—you'll want delightful, satin-smooth lips and all the glamour of a silky, petal-smooth complexion.

THE HOUSE OF TANGEE has created just what you need to keep you as lovely as you should be. For your lips, we have world-famous TANGEE Satin-Finish Lipsticks to give your lips long-lasting satiny smoothness. And with TANGEE Petal-Finish Rouge and the extraordinary new TANGEE Petal-Finish Face Powder, your complexion will take on a silky, radiant petal-smoothness that clings for many *extra hours!*

SAMMY KAYE IS ON THE AIR IN TANGEE SERENADE . . . Listen Every Sunday at 1:30 P. M. (EWT) Coast-to-Coast . . . Blue Network

Satin-Finish Your Lips
Petal-Finish Your Complexion

TANGEE

GUARD WELL *your natural youthfulness*

Learn about the certain indispensable vitamins and iron you must have to feel and look as young as you should

Why do some women continue through the years to feel and look as young and gloriously alive as they should, while others fade before their time? There are various answers.

But all too often women surrender their precious natural youthfulness because they are guilty of failing to live sensibly and get enough of *certain indispensable vitamins and iron.*

Don't let this happen to you.

Just follow the simple method so many smart women have discovered . . . living sensibly and taking "VITAMINS Plus" once each day.

Especially recommended for women, "VITAMINS Plus" gives you full protective amounts of the *certain indispensable vitamins and iron* that you must have to be as young as your years.

Thousands of women who want to continue to feel and look as young and attractive as they should are living sensibly and taking "VITAMINS Plus." Try it yourself.

Dress and precious jewels—Bergdorf Goodman

For years "VITAMINS Plus" has been compounded under strict scientific control, its formula periodically improved to conform with latest advances in vitamin knowledge. You can always rely on its balanced potency in the light of modern vitamin research.

Life Begins with

VITAMINS *Plus*

First in its Field

Precious Platine for the Precious Blonde

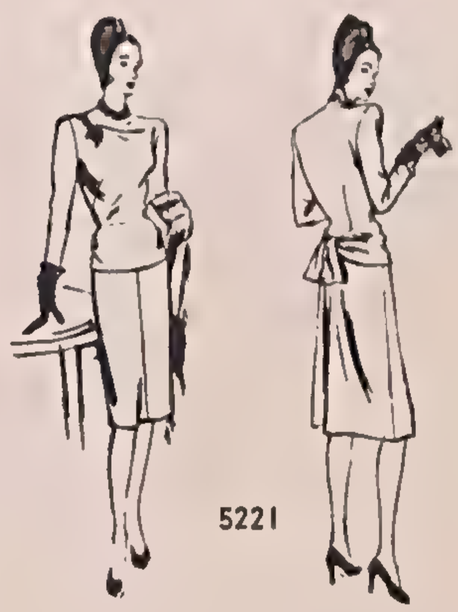
JEWELS, HARRY WINSTON, RAWLINGS-VOGUE STUDIOS

Introduced in Paris the year before the war, PLATINE was so preciously regarded it was sold almost *"by the drop,"* and to only a few of the chic-est women of Europe. Now a small amount is here for you. It was said on the continent that PLATINE (French for platinum) makes a blonde the most ravishing thing in life! The ounce $22.50 (tax extra).

Dana

DESIGNS FOR DRESSMAKING

Other views of the slim wool dress shown on page 146 of this issue. It is unbelted, accented at the hip, has a fitted waist. Vogue Design No. 5235. In sizes 12 to 18 (30 to 36)



Two views of the black crêpe sheath shown on page 147. The back of this late afternoon dress is softly looped. Vogue "Easy-to-Make" Design, No. 5221. In sizes 12 to 20 (30 to 38)

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 196.

the feminine appeal—

. . . again triumphs in this new couturier suit. Note the soft shoulder interest, the gentle persuasive lines that spell loveliness for you. Created with the unmistakable designing genius of Cymonette. Achieved for the most important place in your Fall wardrobe. Of VERDONA virgin wool in the newest Fall colors. Sizes 10 to 20. About $45.

For the name of the store nearest you, write

CYMONETTE

230 West 38th Street • New York 18, N. Y.

Glenmacara*

very Select sweater

The rightness of Glenmacara will put you at ease wherever you go. Perfect details . . . soft-as-a-fluff 100% Virgin wool in Authentic British Color Council shades for harmonious autumn ensembling. One of the SELECT family of sweater thorough-breds.

BUY A WAR BOND TODAY!

Select Sportswear, Inc.
1384 Broadway, New York 18, N. Y.

*Registered

THE ARMY'S FULL OF WOMAN'S WORK

(Continued from page 153)

flooded with letters from parents delighted at the self-confidence and charm developed in their daughters since joining up—one saying, "It's done more for her than all those expensive schools."

Here are the fifteen new kinds of jobs, in the Army's medical department where you can help to cure our wounded. For further details on these and all the many other jobs in the Women's Army Corps, go to your nearest Army Recruitment Centre.

OCCUPATIONAL THERAPISTS. What you do: Conduct recreational activities for men returned from war. Qualifications: Graduate from an accredited occupational therapy course.

OCCUPATIONAL THERAPY ASSISTANT. What you do: Teach handicrafts to handicapped men. Qualifications: Aptitude for teaching handicrafts.

MEDICAL STENOGRAPHER. What you do: Type medical records, take dictation at medical conferences. Qualifications: Knowledge of medical terminology plus stenographic ability.

EDUCATIONAL RECONDITIONING PERSONNEL. What you do: Teach various subjects to patients during convalescent period in hospital. Qualifications: A.B. or B.S. Degree or graduate of specialized school plus experience in teaching, writing, public relations or civic organizations.

PSYCHIATRIC SOCIAL WORKER. What you do: Under supervision of psychiatrist, perform case work to facilitate diagnosis and treatment of soldiers needing psychiatric guidance. Qualifications: Two years' supervised experience in social case work or graduate degree in social work from an accredited school.

PSYCHIATRIC ASSISTANT. What you do: Work under the direction of the psychiatrist, obtaining case material relative to the patients, and maintaining files. Qualifications: Two years' experience in social or health case work agency, or college degree; or two years' course in psychology or sociology and one year's experience; or one year in an accredited school of social work.

ORTHOPEDIC TECHNICIAN (Mechanic). What you do: Make various types of braces and artificial limbs. Qualifications: One year of experience.

ORTHOPEDIC AIDE. What you do: Serve as assistants and apprentices to orthopedic mechanics. Qualifications: Experience in trade or craft using fabric, wood, or metal-working tools.

LABORATORY TECHNICIAN. What you do: Take blood counts, blood chemistries, blood matching, all types of bacteriology, urine analysis, other laboratory procedures. Qualifications: B.S. Degree in allied subjects; or graduation from an accredited school of

(Continued on page 173)

THE DRESS
OF THE MONTH* is a "WOODSTON CLASSIC"

The newest classic designed by Natalie Renke is the softer version in a 100% wool gabardine by BOTANY. It gives you the broad shouldered, tapered-waist look, emphasized by the three bold, gold-studded tortoise shell finish buttons. Meticulously tailored in aquatone, topaz gold, artichoke green, red clay, natural. Sizes 10 to 18 at better stores. $39.95

Over 400 shops are showing this fashion. If you don't find it in your favorite shop, write
KANE-WEILL • 498 SEVENTH AVENUE, NEW YORK 18, N. Y.

THE ARMY'S FULL OF WOMAN'S WORK

(Continued from page 172)

medical technology; or three years' hospital laboratory experience.

LABORATORY TECHNICIAN SCHOOL (to get training). Qualifications: High-rated High School Graduate, plus some experience; normal colour vision.

LIP READING TECHNICIAN. What you do: Teach the deaf lip reading. Qualifications: One year or more experience, or college graduate with "speech" as the major subject, plus ability to read lips.

X-RAY TECHNICIAN. What you do: Take X-ray pictures; develop X-rays; help in all branches of the X-ray departments of Army hospitals. Qualifications: High School, plus accredited course in X-ray technique or one year experience.

BRAILLE AND TYPEWRITING TECHNICIAN. What you do: Teach the blind to read Braille and operate a Braille typewriter; also a standard typewriter. Qualifications: One year experience.

PRE-VOCATIONAL TRAINING OF THE BLIND TECHNICIAN (Instructor). What you do: Develop the interest of the newly blinded in occupational and social activities. Qualifications: Experience and aptitude for vocational instruction to blind.

PHARMACIST. What you do: Compound and dispense medicines and preparations as directed by physicians. Qualifications: Bachelor's Degree in Pharmacy; State Licensed.

OPTOMETRIST. What you do: Examine the eyes and prescribe lenses and eye exercises to correct certain muscular and structural defects. Qualifications: Bachelor's Degree in Optometry; State Licensed.

DENTAL LABORATORY TECHNICIANS. What you do: Work in Army laboratories making dental appliances, according to specification. Qualifications: High School Graduate, plus three years' experience as Dental Mechanic.

DENTAL TECHNICIAN (Chair Assistant). What you do: Assist dentists with patients in all Army Dental Clinics; taking care of instruments, preparing filling materials, assist in X-ray.

DENTAL TECHNICIAN SCHOOL (to get training). Qualifications: High School Graduate plus desire.

DENTAL HYGIENIST. What you do: Scale and polish teeth, maintain equipment, keep records. Qualifications: High School plus graduation from an accredited school of oral hygiene or two years' certified experience.

HEARING AIDE TECHNICIAN. What you do: Install and operate special testing devices for the measurement of hearing; determine type and degree of hearing deficiency for patient, and fit appropriate hearing aids. Qualifications: Six months' or more experience.

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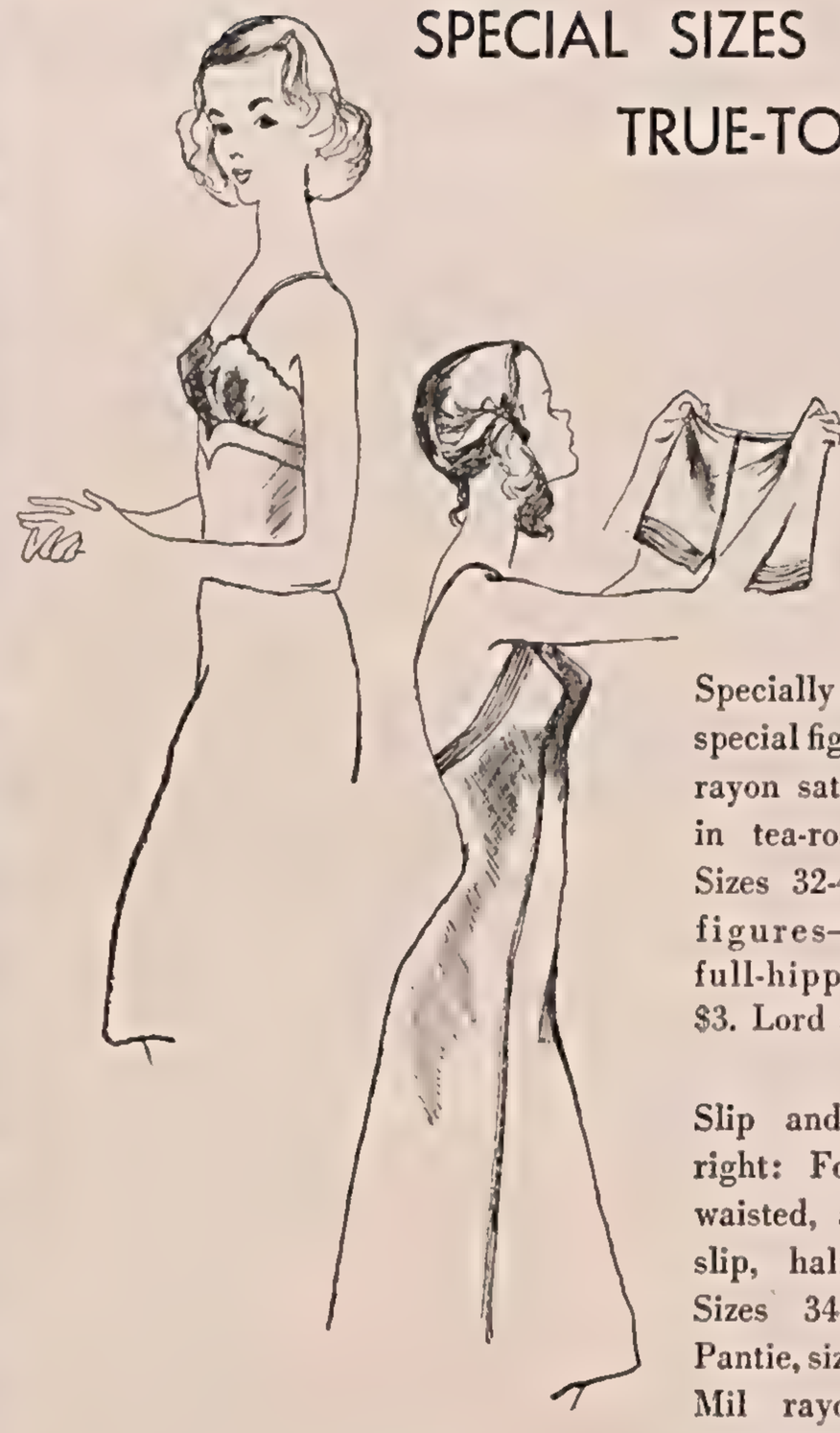

Specially cut for the special figure, left: This rayon satin Laros slip in tea-rose or white. Sizes 32-44, for three figures—top-heavy, full-hipped, average. $3. Lord and Taylor

Slip and pantie set, right: For the short-waisted, a New Form slip, half-sizes 31-37. Sizes 34-44, regular. Pantie, sizes 26-32. Bur-Mil rayon; tea-rose, white. Slip, $3. Pantie, $2. All: Bloomingdale

UNDER COVER

Course in Fundamentals. Below, left: Night shirt of blue- or wine-and-white men's-wear shirting. Tommie Topster design. Sizes 32 to 38. $4 at Lord and Taylor

Above: Nice under a sweater or a close-swathed jersey shirt—this double-topped slip of tea-rose or white rayon satin. Lady Pembrooke design. Sizes 32 to 44. $2.25. William H. Block

Right: Half-way-measure—petticoat of pink Bur-Mil rayon crêpe. Nylon-fagoted seams; scalloped hem. Fray-Pruf design. Sizes 26 to 32. $3 at Franklin Simon

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PRESTON STURGES

(Continued from page 157)

had arranged to spend six months of each year in Europe. Concurrently with these visits, her son attended various schools in France, Germany, and Switzerland, besides being endlessly exposed at extra-curricular séances in art galleries, opera houses and lecture halls.

It is still an open question whether any of this did him lasting harm. One thing is certain, he loathed the whole æsthetic rigmarole from the bottom of his heart, and longed with a great passion to pattern himself after his foster father, who was a distinguished amateur athlete and made a hell of a lot of money. Let it be said at once, that throughout old Solomon's life he maintained a friendly and affectionate relationship with both Preston and Mary Desti, who, of course, eventually divorced him.

The children of exuberantly bohemian parents are frequently money conscious at a very early age. And so with Preston. Even in his early teens, he was filled with notions for the quick acquisition of a large fortune. He had his first opportunity to try his luck when his mother married for the third time.

This marriage, an important one for Preston, was the result of a casual misunderstanding between the bride and a Turkish gentleman, called Vely Bey. Each of the partners to this union had supposed the other to be enormously rich. Each was quickly if not bitterly disenchanted. However, Vely Bey was the son of Elias Pasha, who had once been personal physician to the late Sultan Abdul Hamid. It proved that Vely Bey had inherited one negotiable secret from his learned father: the formula for a skin preparation, much favoured in the seraglios of his native country, a preparation seductively titled, "Secret of the Harem." Mary Desti instantly realized that "Secret of the Harem" might prove the cornerstone of a great enterprise.

She commissioned Paul Poiret to design her first beauty salon in Paris, and the most distinguished names in art and literature were present at the official opening. The establishment prospered immediately. During vacations, Preston familiarized himself with the business end, finally, in the summer of 1914, she appointed him manager of the Deauville branch.

Then the war broke out. He was shipped to America. The beauty business in Europe suffered a slump. Mama decided to introduce her preparations to the ladies of the U.S.A. Preston was sixteen at the time, and he was never again subjected to any form of systematic education. The Desti emporium at 23 East Ninth Street was doing well. Unfortunately, Isadora, here on a visit, was just about to go back to Europe. Mme. Desti went to see her off. She sailed along with her friend, taking *(Continued on page 177)*

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*Necklace $4**
*Earrings . . pair $2**
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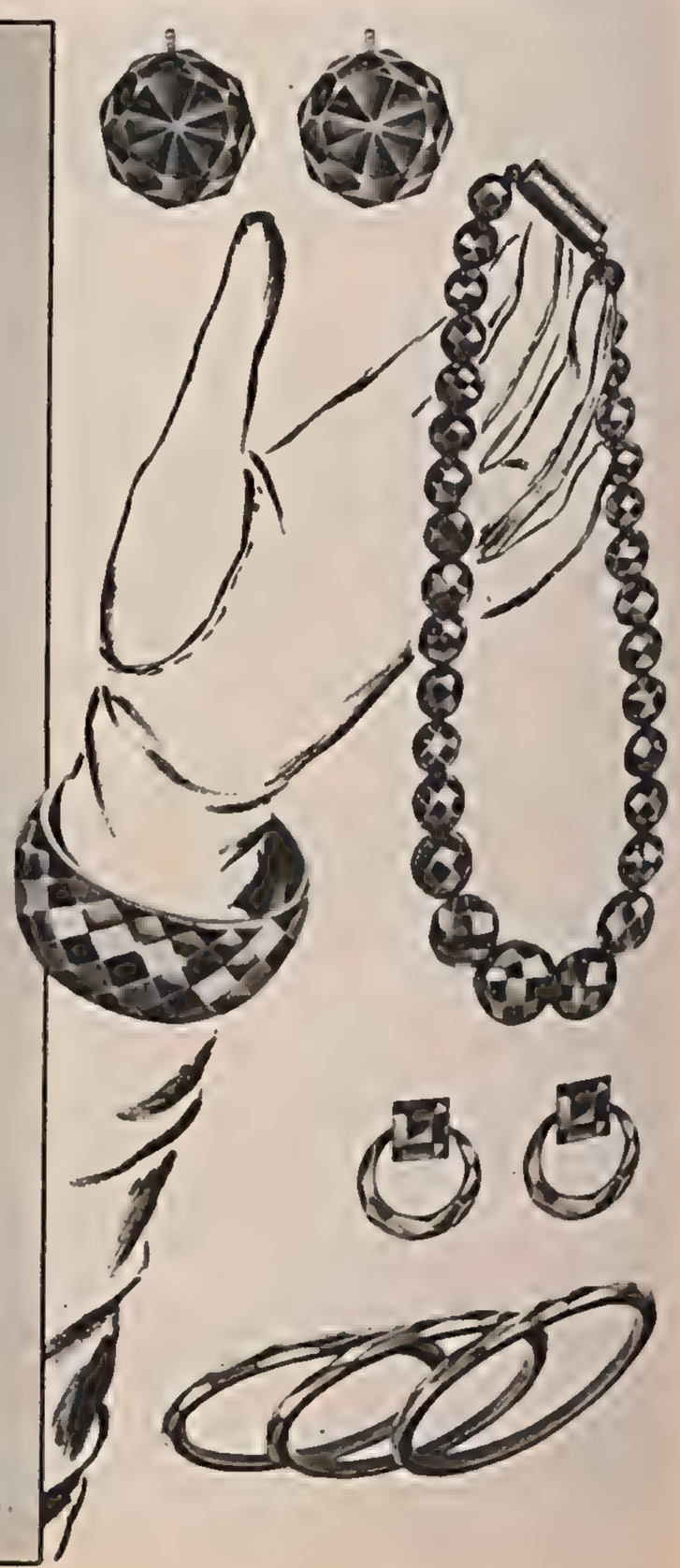

PRESTON STURGES

(Continued from page 176)

neither passport nor luggage, a chanceful undertaking even if there had been no war.

Now, then, for the first time, the young genius was ready to make his initial assault on that stony façade where neither Duncan drapes nor Desti dreams could hide the drying blood of other hopeful assailants.

It was tough work. Vely Bey lost heart and dropped out. Preston painted posters...wrote advertising copy...bottled...manufactured...labeled...sold... and ran endless errands in the pursuit of a fortune which might perhaps have been overtaken, if the "Secret of The Harem" had been shared by a less impulsive partner than his mother.

The pickings were getting leaner by the minute.

When America finally joined the Allies, Sturges, who had some minor visual affliction, volunteered, but was rejected by the Air Corps. Luckily his mother appeared in time to explain the trifling nature of his disability in a manner that brooked no contradiction. He graduated in the Sixty-Third Squadron in Texas.

After his discharge he turned once more to the propagation and sale of the Desti products.

He invented a kiss-proof lipstick.

He married.

But...after a little post-war flurry, the business decided to get worse. Oppressed by a sense of personal failure, Sturges began hurriedly to invent things. He applied for patents on various gadgets, and demonstrated them with the gay frenzy of those hovering on despair. His fevered elucidations, made to prospective investors, were mingled with the echoes of their departing footsteps.

He was twenty-nine years old and well on the road to becoming the eternally promising young man. Then he came down with appendicitis. He had a long convalescence, during which he gave his psyche a thorough overhauling. He had been dangerously ill, and he himself can not quite account for the great change that had occurred in him by the time he was completely recovered.

Whatever the reason, the changed man wrote a play. It was called "The Guinea Pig," and after unanimous rejection by Broadway producers, it was put on at the Wharf Theatre in Provincetown and later produced on a starvation budget in New York.

And then came the big turning point.

By way of stage-managing another play, which folded in Chicago, he came to visit his foster father. Preston quickly outlined his further plans to the practical old broker, and the good man couldn't restrain a loud snort of skepticism. Preston was going to write another play, *(Continued on page 178)*

Many a modest LOVELY has a..... *Wayward Skin*

IF *your skin shows wayward tendencies* at times, don't fret. Even the loveliest, the freshest, may stray...roughen a bit with wind and weather...give way to minor blemishes. What really matters is knowing how to curb such waywardness by special daily care.

Phillips' Milk of Magnesia Skin Cream provides this special care with special ingredients. Oils that smooth and soften and supple. Cholesterol, for its help in retaining vital moisture in the skin. And something more...something no other cream offers... friendly, familiar Phillips' Milk of Magnesia.

At night and by day, trust this cream to help your skin resist its wayward leanings—to neutralize excess acid accumulations that may be present in outer pore openings. Use it *at night*, when beneficial beautifying can continue while you sleep. Use it again *by day*. With Phillips' Skin Cream as a foundation, see how smoothly rouge goes on...how powder clings.

JAR 60¢

PHILLIPS' MILK OF MAGNESIA *Skin Cream*

PHILLIPS' MILK OF MAGNESIA CLEANSING CREAM *not only removes surface dirt from the skin but also acts upon outer pore openings to neutralize any excess acid accumulations possibly present. That is why your skin feels softer...so dewy-fresh and clean. 60¢.*

PRESTON STURGES

(Continued from page 177)

and he meant to take all of thirty days in which to finish it. But when he failed his schedule and completed the play in nine days, the old man was openly contemptuous.

Preston mailed his opus to Brock Pemberton. Well, within the limit of days so recklessly defined by Preston, the unexuberant Mr. Pemberton sent a telegram of congratulation. The name of the play was, and remained, "Strictly Dishonorable." But Pemberton suggested certain necessary changes. Over these changes, author and producer reviled and fought one another with a sincerity of rage that astonished even Broadway.

On September 9, 1929, "Strictly Dishonorable" opened, and was a smash hit. It ran for sixty-four weeks and made Preston Sturges a rich and famous man overnight. At last, everything looked pretty cosy. Sturges married again; this time, the beautiful Elenore Hutton, cousin of Barbara, and proceeded to spread himself in generosity and kindness among those less fortunate ones whom he had come to know through the years of his own hapless endeavours. Those of us who knew him during that period, remember him as a multi-lingual glamour boy of large proportions and large gestures, who was, in the truest sense of the word, happy.

Within a year the marriage was finished. He wrote other plays.... Some of them earned money, some languished, some died. One of them was sold to the movies for forty thousand dollars. Of this sum, the producer, Mr. A. C. Blumenthal, who at the moment is a fugitive from a Federal subpoena, paid Preston two thousand dollars and kept the remaining thirty-eight thousand as his commission.

In 1932 he went to Hollywood, and he has ever since worked for the movies. For a number of years the boys and girls around Broadway kept wondering what had become of him. And with reason. After all, "Strictly Dishonorable" was no fluke success.

Unlike other rebels against traditional studio smugness, he had the instant conviction that, despite their job-lot condition, the movies were the most vital theatrical factor in the world. On this conviction rests his claim that he has never stopped writing plays.

Some critics of his recent work have gratuitously assumed that Sturges is turning out films which are somehow deliberately inferior to his talents. Nothing could be more untrue. His use of old time movie hokum derives from his sincere respect for devices which are the natural results of great technical mobility.

He is proud of being referred to as the Toscanini of the pratfall, because he knows that physical impacts, visually displayed, must get solid belly-laughs to be *(Continued on page 179)*

Wearing time unlimited for this suave new suit-dress smoothly tailored of Hamilton pure wool pin check, aqua, pink or natural. Sizes 9 to 15, under $20. At good stores almost everywhere . . . write us we'll tell you where.

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PRESTON STURGES

(Continued from page 178)

successful. For that reason it is a great risk to employ them. The presence of slapstick must evoke more than a chuckle to justify its use.

But before he rose to his present control and authority in these matters, he served the bitter apprenticeship of all those who know themselves superior to their tasks; or, still worse, he saw his lucid intentions mangled by directors who had sometimes reached heights of acclaim by climbing mountains of mediocrity.

His consolations were considerable. He earned a lot of money. He was in no way embittered. He even managed to put across one picture which gave him considerable satisfaction. It was a film called "The Power and the Glory" which, incidentally, proved the springboard for the career of Spencer Tracy. That was in 1933. Instead of the usual amorphous committee that gets a story written and finally into production, it was strictly a three-man job. Sturges wrote the script, William K. Howard directed it, and Jesse Lasky produced it. It was a story told retrospectively, and, in the manner of its presentation, was unquestionably the lineal ancestor of "Citizen Kane." Despite great critical acclaim, Sturges had to wait seven years for his next opportunity.

But during the making of "The Power and the Glory," he had been permitted to assist the director. When the job was done, he knew that it was imperative for him to direct his own films, if he was ever to achieve the full clarity of his intentions. It became an obsession with him.

He proved it all later, much later, when he made "The Great McGinty." The story for this film was an old one with him, and it had been turned down by many an experienced and knowing hand. His chance to demonstrate his point was given to him at last by an imaginative producer at Paramount, called William LeBaron.

"The Great McGinty" was a great hit. It proved that without being surrounded by yes-men or in-the-know men, it was entirely possible to turn out a good film. It proved the wastefulness of million dollar budgets, the doubtful value of stars and the extraordinary gifts of a new American humourist. For, as such, Sturges wants to be known. He proved in five additional films that his was no flash-in-the-pan success. "Christmas in July," "The Lady Eve," "The Palm Beach Story," and "The Miracle of Morgan's Creek" have made his name known to millions of American movie patrons. Lubitsch and Hitchcock, each with the stamp of a great personality on his work, are names not half as familiar to the general public.

And now Sturges has formed a partnership *(Continued on page 180)*

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"PEGGEE" and "SHELBY"
They're going back to School Now!
In the new PLATINUM finish
"Peggee", the bumper-beret-pillbox, and "Shelby", the great All-American beret are on their way to every campus and every schoolroom! Two charming and flattering models, here are the hats for the smart, casual life-at-school crowd. You'll love them! You'll live in them!
At your favorite store or write
Salfair
In the new patented FEATHERFLUFF finish
65 WEST 39th STREET
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PRESTON STURGES

(Continued from page 179)

with Howard Hughes. He is going to be a producer. Great things are expected. There is a good deal of excitement and much foolish inside information among outsiders. Sturges takes it all very quietly. His newest picture, "Hail the Conquering Hero," is probably the best film he has ever made, and establishes once and for all that Sturges is a master of his métier. To clinch the matter statistically, he can point to a film which he wrote, but did not direct. It was released within a few months of "The Great McGinty," and its showing didn't cause the slightest critical ripple.

He is married to Louise Sargent, who looks like a Vogue model and talks like Rebecca West. They have a three-year-old son, called Solomon in memory of the late Chicago broker, and they live in a fine old house in a not very fashionable section of Hollywood. Of course, there is a swimming-pool and Sturges is constantly building additions to his house.

His hobbies are many, but unique, because he understands, practices, and enjoys them. Movie celebrities rarely engross his attention. He prefers to spend his leisure with people who work or have worked with him. He entertains lavishly, but informally, amidst his collection of ship-models, books, films, and barbecue ovens; of which he has eight. He is enormously interested in cooking. In fact, he owns one of Hollywood's best restaurants.

As owner of a war production factory, it may be safely assumed that he also collects money. Then, there is his office. It bears about as much resemblance to a Hollywood office as did the apartment of the late Alexander Woollcott. The staff, by now completely demoralized by his distaste for protocol, is constantly serving casual visitors with the best food and drink that can be mustered by the owner of a fine restaurant. The wonderful characters from his various films keep drifting in, and stay for at least a cup of coffee, while the master listens to the scholarly dissertations of his favourite factotum and friend, Mr. Frank Moran. It will perhaps be remembered that Mr. Moran at one time fought for the world's heavyweight championship.

With a modesty and gentleness unmatched in Hollywood, Mr. Moran speaks of his researches in the British Museum, and he can hold even the most fidgety actors spellbound with strange tales of ancient Chaldea. In charm and good manners, he is just barely surpassed by his boss.

For Sturges is undoubtedly the most sympathetic and polite man on the whole West Coast. There is in his urbanity not a trace of patronage. He seems rather to be actuated by a genuine affection for people, which rises naturally from a well of deep sympathy for anyone who must go through life without being Preston Sturges.

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I SING TO EAT

(Continued from page 138)

below, I ate with obvious pleasure and received the copy of the recipe as if it were an honour scroll from Buckingham Palace. There, too, Toscanini used to go and with gastronomical pleasure enjoy the "Veal la Scala" created by the Chef who had cheered him from the balcony of the opera house in Milano, Italy.

My friends all tease me and say that they know one of the reasons I've stayed married thirteen years to my one and only husband is that I learned to cook my way to the man's heart. Well, all I know is that like all Europeans, he has expected his wife to be a good homemaker, and that I've learned, too, along with my singing career. And the going has been happy, indeed. So maybe there would be fewer grounds for divorce if girls stayed at home more and learned about food. There would be fewer upset stomachs, therefore, fewer jittery nerves. "It all revolves around the big intestine," Lady Mendl once wrote.

When Mrs. Lawrence Townsend had her famous morning musicales at the Mayflower Hotel, which are now so sadly missing from the Washington scene, the traditional lunch that followed was a brilliant blending of the Artistic and Diplomatic World and the Art of good food. Natalie and Lawrence Townsend understood their hungry singers and there was always a favourite dish for each guest artist. When Natalie handed me my check in payment for the concert and a recipe of a wonderful Lobster dish, I didn't know which to be most grateful for.

I am finishing a cook book for publication called "I've Sung For My Supper" so you can't expect me to give all my favourite recipes away now. There are hundreds in my book that represent happy memories of the past and today. In a worn, torn world they somehow recreate happy memories I have known in the company of friends. From the vine covered terraces of Italy to the fish wharves of San Francisco there are memories of taste and colours of united and happy nations. We need memories in our stomachs as well as our hearts.

Huevos a la Cubana (Cuban Hash)

1½ lbs. of veal, chicken—or half pork and half veal (serves 8 persons). Cook for 15 minutes in very little water, then cool and clean of nerves, and cut in the machine twice with the three blade knife. With ¼ lb. of lard or oil, make a *Sofrito* (fried in saucepan): 6 big tomatoes (having rid them of skin and seeds), 1 big onion, minced—1 green sweet pepper, cut in four, and a bunch of minced parsley. When ready, add the meat, salt and two large spoonfuls of dry sherry and beaten eggs. Stir all very well and put on a slow fire for half an hour. Stir and leave on side of stove till served.

Fillets de Sole Chiribiribin

Slowly fry the fillets of sole in fresh oil after having well floured them, until they are a golden colour.
Sauce. Chop up separately some shallots, cook them in butter, sprinkle them with

(Continued on page 182)

Take it easy, take it easy, advises your favorite record. And here's the smart way, which means the Korday way to put luneful theory into pleasureful practice. Relax in slacks . . . sturdy, all wool gabardine trousers and sleek-hipped jackets treated to the same pluperfect, facile tailoring as your suit classic. In Red, Gold, Powder Blue, Beige. Slacks also in Brown and Navy. Sizes 12 to 20. Jacket to retail about $18. Slacks to retail about $11. Skirt (not illustrated) to retail about $11. At leading stores everywhere.

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The Higbee Company, Cleveland

For names of other fine stores carrying Knit Town Coats write to
THE LEVENSON CO., BOSTON, MASS.

I SING TO EAT

(Continued from page 181)

some white wine, salt and pepper, and let them stew slowly until half cooked. Peel and crush up some fresh or canned tomatoes and cook them along with the shallots. Finally mix the whole with some fresh butter and cream; under no circumstances must the sauce boil. Pour the sauce over the fillets of sole, sprinkle the whole with chopped parsley and serve very hot.

Crêpe Nicole

(Boulestin-London)

Take whatever meat is left, out of a boiled chicken; cut it in small pieces and toss them lightly in butter, seasoned with salt, pepper, and paprika. Add a few mushrooms cut in pieces, cook them five minutes in the butter. Mix meat and mushrooms, add cream and cook a few minutes to thicken. Keep hot. Prepare a good Béchamel sauce and a few unsweetened pancakes. Place on each some of the mixture, roll and arrange the pancakes in a flat fireproof dish. Mix a yolk of egg in the Béchamel sauce. Pour over pancakes. Sprinkle with grated Parmesan and Gruyère cheese and brown in a hot oven.
Garniture. In the summer arrange a bouquet of asparagus tips previously boiled. In the winter slices of truffles over the pancakes.

Ratatouille Côte D'Azur

Peel and slice eggplants. Slice and brown onions in oil and garlic and add fresh or canned tomatoes crushed—cook slowly. Fry slowly raw green peppers (sliced) in oil and garlic, when done add to tomatoes and onions. Soak white beans overnight and then cook with few slices of pork and season with salt and pepper. Serve with white beans in centre—eggplant slices around centre of beans—and pour other mixture over all. Serve hot. *Or* put layers of eggplant and beans in a casserole and pour mixture over all.
For Canning. Cook diced eggplant in water until done, season, and then add mixture. Beans can be added when opened and served. Cook above mixture well together, can, and boil in hot water for twenty minutes.

Cassoulet Carcasonne

Soak navy beans in water overnight. Next day add sliced salt pork; 1 onion medium size quartered; 1 clove garlic; salt, pepper, bayleaf. Cook two hours slowly after it comes to boil, until partially done. Brown two lamb chops in drippings in skillet. Transfer to casserole. Brown onions and garlic and add to meat. Cover all with hot water, add tomato juice, or canned tomatoes mashed up; pepper corns or thyme according to taste; 1 sprig parsley. Simmer. Add beans and their liquid to this casserole mixture. Cut salt pork into square pieces and you can also use small pieces of salami. Bake in moderate oven until done, uncover, brown.

Veal la Scala

Veal sliced as thin as a knife blade. Salt and pepper and rub with garlic.
Stuffing. Chop onions, fry light brown also mushrooms cooked lightly. Chop parsley and tarragon and add. Into mixture stir two eggs. Mix well; season; cook. Into center of each piece of veal put a little of this mixture, roll and fasten with tooth picks or string. Put into skillet with oil, brown lightly. Brown a little flour, to make a thin gravy. Season, and, before serving, stir in sour cream (to taste) and serve hot.

Lobster Prima-Donna

3 large lobsters (sufficient for ten)
2 yolks of eggs—salt, pepper
1 teaspoonful tarragon vinegar
Olive oil
2 tablespoonfuls thick cream or sour cream

Boil lobsters—cool and remove meat. Pass hard part through meat grinder. Make thick mayonnaise of eggs, olive oil, salt, pepper, cream, and vinegar, and add to lobster meat. Enough mustard to taste. Serve with lettuce hearts as a main dish—a salad, or cocktail. Decorate with lobster claws. Serve in shells or on a plate cold. If you have prepared mayonnaise then make your sauce by thinning with little lemon juice, and add the vinegar, oil, salt and pepper, and mustard. This mayonnaise is good for any shell fish dish.

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THE DEWEYS, by G. Lynn Sumner

(Continued from page 148)

conversation on the news of the day and on subjects of national and world-wide interest. Both Tom and Frances Dewey somehow find time to read, with surprising thoroughness, eight newspapers each day. In the course of a week, they see many people, including leading experts on domestic and international affairs. As a result, there is no subject of current importance on which they do not have an informed opinion.

Music and singing play an important part in the Deweys' life. Both have excellent voices. Both, in their early twenties, trained for professional singing careers. They met, in fact, in the studio of Percy Rector Stephens, famous New York vocal teacher, during a summer session in Chicago. So, while the Governor has won distinction as lawyer, special prosecutor, district attorney, and chief executive of New York State, he still loves to join a crowd around the piano, with his wife playing, and let go with his fine baritone on hymns and old-time favourites. Shortly after the Deweys went to see "Oklahoma!" a friend brought the complete score to their house one evening, and Tom and Frances sang all the songs with a quality of voice and feeling that would have thrilled even the impresario of the Theatre Guild.

Tom Dewey loves to hear and to tell a good story, and he relishes a good one on himself. When he returned from a vacation at Sea Island, Georgia, a year ago last spring, he told how he and Paul Lockwood, his secretary, were served by a most efficient and attentive waiter. This waiter apparently had been told that one of his guests was a very important official from New York. On the last morning, the waiter could restrain his curiosity no longer. He leaned over to Paul Lockwood and said, "Pardon me, mister, but will you please tell me which one of you gentlemen is the mayor?"

On Sunday mornings during July and August, the Deweys go to Christ's Church on Quaker Hill—the non-sectarian community church where the Reverend Ralph Connover Lankler, formerly of the Memorial Presbyterian Church of Brooklyn and now of the First Presbyterian Church of Cortland, New York, has been the summer pastor for ten seasons. The Deweys occupy the fourth pew on the left center, sitting directly in back of Mr. and Mrs. Lowell Thomas. Their presence is accepted by their neighbours as a matter of course, but that visitors are impressed is indicated by our finding recently, on the flyleaf of the psalter, the following pencilled scribble: "The Deweys right in front of you." On occasion, when the regular organist is absent, Frances Dewey substitutes for the day.

Favourite relaxation of Governor Dewey's is golf, which he plays usually in *(Continued on page 184)*

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THE DEWEYS, by G. Lynn Sumner

(Continued from page 183)

the low nineties. Breaking into the eighties occasionally is cause for celebration. For several years he has been one of a week-end foursome at the Quaker Hill Country Club. When he is able to play eighteen holes he takes his lunch along, carrying a sandwich, an apple, and a bottle of milk in Tom, junior's, school lunch-box. As he rarely wears a hat while playing, he acquires a deep tan early in the season. On one occasion, after getting a good sunburn, he appeared at a meeting in New York, only to have a reporter write next day that "Governor Dewey showed up with a barber-shop tan." Tom Dewey is a tough competitive golfer, with the stakes invariably a nickel a hole. He is a good loser and a triumphant winner. In recent months he has had relatively little time for golf, because State business, conducted personally or by phone, is likely to take up a good part of his week-end at the farm.

Characteristic of Tom Dewey is his efficient use of time. Associates at Albany tell of eighteen-hour schedules that leave secretaries and assistants hanging on the ropes. Days at the farm are organized, too. From the time the Governor rises, he has in mind a program for using to the best advantage, whether for work or relaxation, every minute of the day. People who do not know Tom Dewey well sometimes complain that he is intolerant and abrupt. That can be due only to their lack of understanding of his high respect for the value of time. He is intolerant of all who waste it for themselves or for him. His fruitful use of every hour of each full day is one reason why he has been able to accomplish so much by the age of forty-two.

Busy as he is, however, Tom Dewey is invariably thoughtful in personal matters If he hears that a friend is ill, he is immediately concerned as to whether that friend has a good doctor. In several instances he has suggested that his own personal physician be called in for consultation. He is thoughtful of birthdays and wedding anniversaries, and likes to help celebrate them in his own home or with friends. The Deweys' own wedding anniversary is always marked by a dinner at the Dewey house.

Both the Governor and Mrs. Dewey take pride in their house, in its comfortable, appropriate furnishings, and especially in its atmosphere of hospitality. As host and hostess they preside over it with gracious and genuine personal charm. On the farm the Governor is casual in dress—Mrs. Dewey immaculate. Each has a respect for clothes that is reflected always in their personal appearance.

Looking back over these impressions of our neighbours, we realize that they are pretty much lacking in what reporters call the low-down. We're sorry, but we don't know any.

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THE DEWEYS, by John Rawlings

(Continued from page 148)

very positive. They belong in the dime novel, too, as the "strong, alive young sons of the great man." They asked any number of questions—but intelligent questions, and are obviously children with high I.Q.'s. They are always called Thomas and John. I called them Tommy and Johnny, which Mr. Dewey didn't seem to mind; Mrs. Dewey looked slightly shocked and seemed about to protest, but didn't.

Both the boys were very curious about the photographic paraphernalia and caught on quickly as I explained the various gadgets such as light meter, condenser, and special fuses. One of the boys asked his mother immediately whether or not I could take colour photographs of them, and when she answered she was not sure yet whether or not there would be any colour taken, he seemed very disappointed and said that in that case he would rather not sit. The boy went on at great length about how he disliked black and white and how he loved colour. This is not the first time I have heard this from children of his age.

Mrs. Dewey next considered very carefully what she should wear and, after going through a choice of four or five things, all very simple but photogenic, we chose a plain black crêpe. It had a flattering neck-line, and the cluster of pearls is a necklace which seems to be her favourite ornament.

The elder boy had on a good-looking red moire tie. He was very anxious to know whether I thought this was too much or whether it should be more sombre. He seemed quite happy when I told him the red tie was fine with his dark suit and would help brighten the whole picture. Of course, the other boy who had on a dark-coloured tie, wanted to put on a red tie immediately. As I still didn't know what Mr. Dewey would wear, I begged him not to change.

The boys were very willing and anxious to get going with the picture and told me so in no uncertain terms. In fact, it aroused my curiosity so that I asked Mrs. Dewey if she knew the reason and learned that it was getting perilously near their pet six o'clock mystery thriller. Neither one of them said a word, however, until about the third exposure, when I began to hear somewhat garbled bits of conversation like, "What do you think he'll do tonight?" "Aw, I bet he'll shoot him and get away." This really worried me because it was now quarter to six and I knew the boys would have to remain to pose with their father for me, although they didn't know that at that moment.

At six o'clock on the dot, I had finished with Mrs. Dewey and the two boys, and started to make arrangements to incorporate the Governor into this family set. He was only one minute late, *(Continued on page 186)*

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THE DEWEYS, by John Rawlings

(Continued from page 185)

which impressed me. Before Mrs. Dewey had a chance, he introduced himself to me and then to my assistant. Mr. Dewey is like a Boy Scout master—positive, firm, even-spoken. He controls his sons quite thoroughly. He never raises his voice, or speaks either faster or slower than usual. He is short in speech but not abrupt, and when he finishes, he shuts up.

He is kind, thoughtful, and very considerate. One has great confidence in him, and he has a look of great honesty. With a district attorney's manner, he looks steadily through and at the same time at you, never taking his eyes off yours while either of you is speaking. This is rather disturbing to the average person.

The second the introductions were over, both boys announced that it had been very nice and very easy sitting for me and they would say goodbye now. Mr. Dewey scotched that, heard the complaint, and said simply, "You will stay and pose with your mother and me and they will all be on the air again tomorrow night."

My name was really mud now. Neither of the boys asked any more questions or made any more suggestions. As Mr. Dewey knew I was taking a colour photograph he asked me to help choose a tie that would photograph well. He said, "I probably have the world's worst collection of ties. I don't like any of them—something's got to be done." This was not because they were loud; quite the reverse—they were dull, and old-mannish.

Mr. Dewey, to my way of thinking, is one of the best sitters I have ever come across. Once the lights were arranged and the angle of his head determined, he never moved a muscle. It was as easy as photographing a still life of Gibraltar. I also discovered his face one of the easiest to photograph from the point of view of lighting—that no matter what I did in order to light Mrs. Dewey's and the children's better, thereby sacrificing his face somewhat, it did not hurt him. Even the hardest cross-light failed to break up the Dewey face pattern.

During the sitting there were at least two dozen phone calls for him, each one announced. He refused them all except one, which seemed very important. I thought this was a particularly grand gesture. He just kept saying, "Take your time—you have until 6:30 with me, so let's get it done properly."

I was finished with the family group about one minute before the very tail-end of the boys' program. They both consulted every watch in the group and made a dash for the radio. Mr. Dewey grabbed his hat and rushed down to his car to go back to the Capitol.

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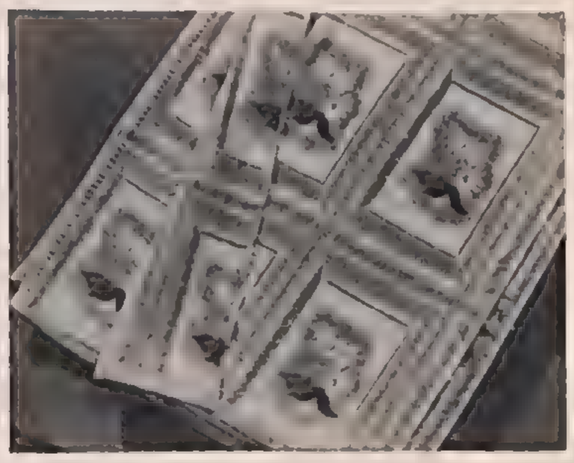
FOR YOUR COLLEGE DURATION

TOWELS (left) smartly ribbed, monogrammed in contrasting colours, spruce up your daily bath. Here, a bath towel, hand towel and washrag that can be had in almost any colour you can think of, and, of course, white. They'll wear well, and you can easily wash them yourself. All at Lord and Taylor for about $2.50 (without monograms). There's a bath mat to match for $2.50. Callaway's "Chevron" pattern.

BEDSPREADS (right) are a most important element in any interior decorating you plan to do on your dormitory room. Here is a spread that not only comes in several colours: blue, pale green, gold, and rose; and is made in a strong cotton weave, that will outlast any wear and tear; but, also, it has matching curtains, to complete your room. Bates' spread and curtains each $6.95 at B. Altman's.



BAKER

SHEETS (left) at college take a beating in the laundries these days, so you wouldn't have fancy monograms or hemstitched borders. Coloured sheets, too, are out for the duration. But here is a percale sheet and pillow case, that will stay beautiful in a hard life. Make it your very own with enormous embroidered lettering in a bright colour. Utica and Mohawk sheet $3.65, case $1.00, names, $1 extra. Bloomingdale's.

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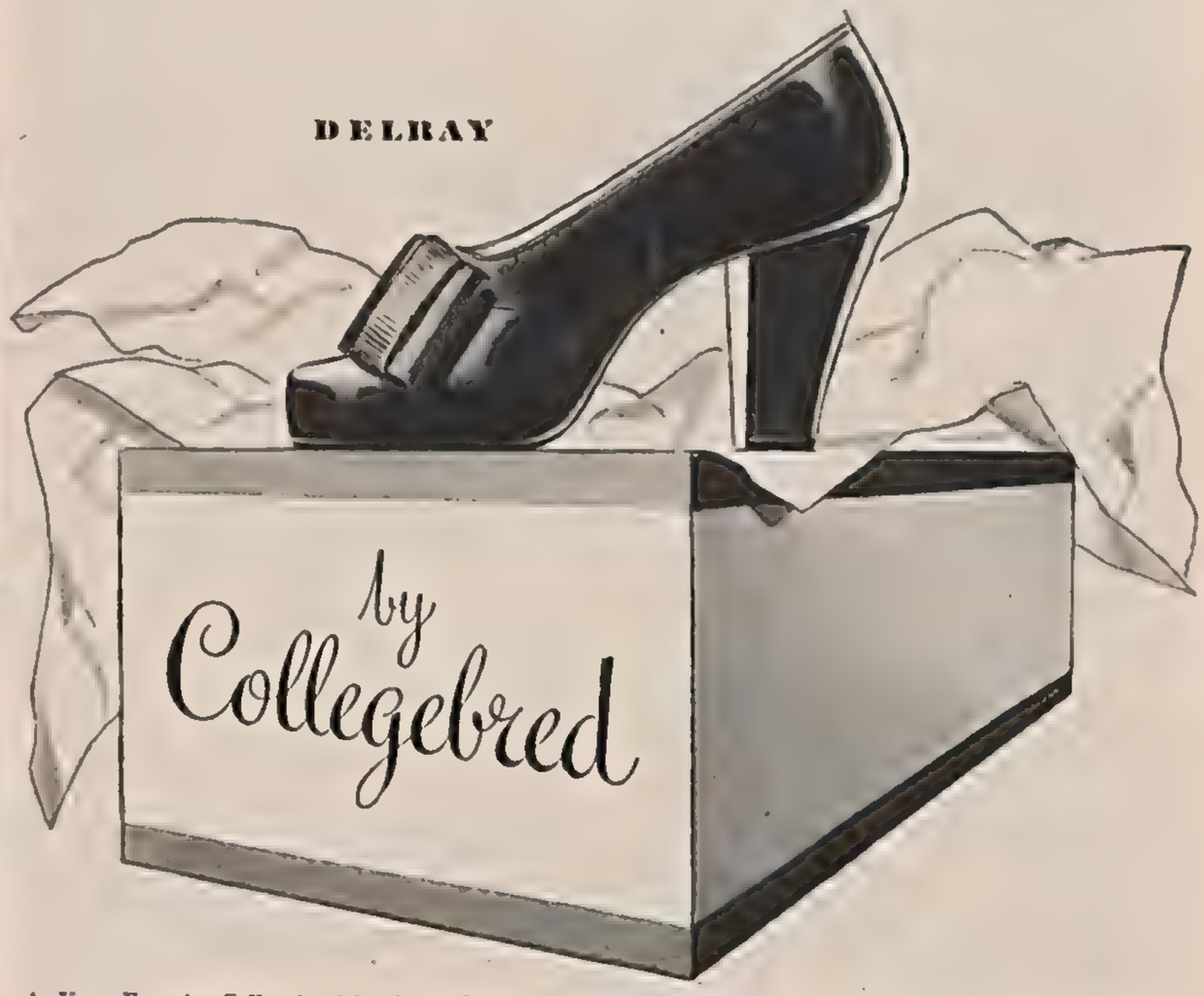

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"WELCOME, MARLENE"

(Continued from page 154)

life running from bottles into the boys. You see it running into them. You hear it. And the wonderful thing is they sleep. They lie there like children, and this blood runs every hour of the day and night, everywhere our boys are lying wounded. The fact that you have to make propaganda to get it, that you've had to beg for it...that's amazing.

"What's so impressive about these wounded boys, not only over there but in the hospitals here, is their terrific patience. There's something about an American soldier you can't explain. It's a quality.... They're so grateful, so heartbreakingly grateful for anything, even a film actress coming to see them. They say thank you for coming, and they really mean it.

"But most of all, in those wards, you get that feeling of complete confidence—not optimism, but an extraordinary confidence in everybody who's around. That's a marvellous feeling. You never get it in civilian life no matter who you are. I can tell you that because I was sick in Italy, in an Army hospital.

"I've never been sick or missed a day of work in my life, so when I got a sore throat I kept right on doing my two-a-day, riding those jeeps which I love better than any closed-in car.

"I took pills and carried my sore throat from dispensary to dispensary, show to show. Finally the Major General ordered me into a hospital, not as an entertainer, but as a patient. When you work for the U.S.O. you're working for the Army. You're briefed just like any soldier. You can be court-martialed. I obeyed. They found that I had virus pneumonia. And how they took care of me...I hope that every time I'm ill, I'm in the Army! I was in an Italian hospital, magnificently clean like all Army hospitals.

"In that hospital I began to see what the boys did to use up time. I found that they have a God—Erle Stanley Gardner. I've never read mystery stories. In my life there hasn't been time for them. But there I read Erle Stanley Gardner and loved him. Those boys read his books, all they can get, two and three times each. They pass them from ward to ward via the ward-to-ward mail service they always arrange. When those boys say that Erle Stanley Gardner saves their lives, they mean it. 'Tell him when you get back home,' they said, 'that he should write more and fast. We need them.'

"That Army efficiency, that organization—you can't begin to know what it's like unless you see it in action. The minute they take a town they start—food, American music, and the PX—the community store. How they did it so miraculously fast I never could understand. When I asked them, they said, 'Well, we got here yesterday!'

"A constant line of trucks always moves over the roads, a never-ending line filled with supplies for the boys. These trucks rolling by...I never can get them out of my head. I watched them for a few days, and since I've never driven a car I never thought about where they got the gas to keep rolling.

"Then one day we were going along in a (Continued on page 189)

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Pearls*
they're beautiful
BACK TO COLLEGE
FASHION
*Simulated

"WELCOME, MARLENE"

(Continued from page 188)

jeep and we stopped, and the driver went over to the side of the road, turned something on a pipe that I'd just taken as part of the scenery, and that was how we got our gas. No gas station supplied us. We got it from one of the pipelines that stretch along the roads we travelled, life-giving veins like the pipelines from the bottle of blood to the wounded soldiers. And there were trucks and trucks filled with tires. So this is one reason for gas rationing and tire curtailment back home, I thought, and there are people who complain....

"That marvellous efficiency planed us safely across to Algiers.

"When we landed, there were no welcoming committees, nor did we expect any. All our goings and comings had to be secret. But the boys who were on the field saw us, and so did those who were planing out, and they gave us a great reception. We played in and out of Algiers, in a big opera house, all red plush and heavy gold, or on hastily contrived platforms. Everywhere we played we got some reception! Soldier audiences are completely terrific. The boys are so hungry to see women from America.

"We went on to Naples. You've seen pictures of Naples so you know how that was. We played in theatres that were pretty badly shot up, and we did shows for the Fifteenth and Twelfth Air Forces. That meant flying to do them twice a day. We stayed with the Army in Army-run hotels. Until you've done that, you don't know what a superb hotel-keeper the Army is.

"Everyone was more than kind, but the G.I.'s couldn't do enough for us. We did a show under a camouflage net, and the boys had decorated the whole top with roses. Where they'd gotten those roses I never found out. And they even brought me an orchid. Think of it, an orchid! And the way they fixed the dressing-rooms for us! Another thing—I was with men all the time, thousands of them, and I never saw one man behave badly.

"Well, we followed the Fifth closely, and the jeep rides kept getting longer and longer. Sometimes we thought we'd be lost, but the organization is so detailed that, no matter how soon we travelled after the boys, they'd already have planted signposts showing how to go—not only direction posts, but signs saying, "Dietrich Here Today," so that boys passing by could stop in and see the show.

"The G.I.'s have their own clubs. In those clubs I noticed, inevitably, tacked or pasted on a tent wall, a lot of snapshots, little snapshots, the kind you know at once has been carried in a wallet or a pocket preciously. The first time I saw these I looked at them closely and found they were all of girls, and they all had writing on them—'Forever yours' or 'I'll be waiting for you always.' I was amazed. Such personal pictures to be up there where everyone could see them.

"I asked, 'What are these? Why aren't they being carried in wallets?' They said, 'Oh, this is the 4-F Brushoff Club. Those are the girls who promised to wait and forgot about their promises.' If those girls saw their little pictures stuck *(Continued on page 190)*

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"WELCOME, MARLENE"

(Continued from page 189)

up there, they'd think twice about not making good on their forever yours.

"When we were moving in convoy, boys passing by didn't know me. I always waved to the fellows. They'd shout back at me in Italian. They weren't used to seeing any other girls so far front. I'd yell back, kidding with them. And they'd shout, 'An American!' Someone would say, 'It's Dietrich.' Another would say, 'Aw, no!' There'd be an argument, and as the convoy would start off I'd discreetly show a leg. After that they never seemed to have a doubt.

"They talk about food and mail and the folks back home—with emphasis on the chow. It was incredibly good wherever we went. The mail is so important. Lots of times it came in just as the show was ending, and so I gave it out. The faces of those fellows when they didn't get a letter.... And the face of the boy who got twenty! But those who didn't get any didn't complain. They never complain. They didn't even tell me to tell the folks back home to write. They wouldn't give their families away. They're so loyal. And the one who got twenty letters shared his with the others, but it's not the same as getting your own with news from home.

"We were not allowed to go to Anzio while it was a beachhead. There were Germans on both sides, and it was too dangerous. But the minute contact was made, we hopped a plane and were off. We gave the first show they'd had in Anzio. We played on the dunes around the hospital at two in the afternoon. It was just a beach with a few little houses, but the boys we played to were in terrifically high spirits. The other boys had just gone into Rome, and from Anzio we also went to Rome. The day after our boys entered the city, we were there, too.

"Rome looked like an Easter parade. The streets were filled with the boys, with civilians looking remarkably well-dressed, and a constant stream of trucks. It was the first real city any of us had seen in a long time, and it was all there, intact. The boys threw cigarettes and chocolate. The people seemed overjoyed. And wherever we went we'd meet boys we'd played to, and there'd be great reunions and lots of big hellos, and they'd shout, 'We told you we'd do it!'

"Then it came time for us to go home. We'd been told that we'd never last the tour, that we'd come home before our allotted time. We stayed three months, including two extra weeks.

"Here, now, I have a new kind of fan mail. By Army orders we are not permitted to carry messages. That's to safeguard the boys. But now I get letters and telephone calls. They're almost always all the same. 'I've had a letter from my son or my boy-friend,' they start. Then they go on to say they know that it's very foolish to ask me because they know that I can't tell them anything more, but do I remember the boy I kissed in the hospital or the boy who helped me up and down the platform that day the boxes were so wobbly.

"And one mother writes that if I do remem- *(Continued on page 191)*

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Arlington Mills
LAWRENCE, MASS.

"WELCOME, MARLENE"

(Continued from page 190)

ber, couldn't she please see me because it would comfort her just to look at someone who's really seen her son; and a girl writes, 'It would reassure me if I saw you who have seen him. Do you remember him, and did he really look well?' That's my new kind of fan mail, and it's the best I've ever had.

"Now I'm here, and I remember all the big things and all sorts of little things—how those angel-hearted wounded boys in the hospitals would say, 'There are some Nazis over there. They're sick. Please go over and talk to them. You can speak German.' And I'd go over to those blank-faced, very young Nazis. They look me over and ask, 'Are you the real Marlene Dietrich?' And I remember the cakes our boys baked for me with 'Welcome Marlene' spelled out on them. And I remember how absolutely terrific it is to step out before our boys—the largest audience was 20,000—and hear them cheer and whistle.

"That joy you give and get...I can't put it in words.

"I won't sign any contracts here that would tie me down. I will not sit here working at my little job and let the war pass me by. Over there, no one says, 'Let the other fellow do it.' They do it themselves."

So Dietrich is waiting to be briefed again. When this is published she may be gone—she doesn't know where, she doesn't know when, she doesn't know how. But she'll be there, and they'll be waiting for her.

SMART GIRL

(Continued from page 113)

the grey costume. And it's a smart girl who goes bats about black for the country. Who chooses her country tweeds because they're flecked with lots of black, who buys one coat of unrelieved black fleece, and one black pearl of a turtle-neck sweater.

It's a smart girl who, on Saturday afternoons in town, looks like a story-book princess, wears a hushed-up black velvet suit, so genteel with a heavy hat, smooth white kid gloves, flat opera pumps, and a velvet muff. Who, on cooler days, alternates with an ermine-tipped black coat, fitted almost to the skin. And takes it off at dinner to reveal, not a fussy, fluffy little black crêpe, but a dress-up dress with an entirely new personality. Perhaps, a boldly-striped black and blue knitted affair —very much an affair, indeed. Whose beau orders for her, instinctively, not a side-car, but a sherry. And who would rather possess one *real* jewel to go on her costumes, than a trunkful of good-for-nothing, goes-with-nothing junk.

It's a smart girl who, if she's at college this year, does not look as though she were in a sloppy little unbrushed world all her own. Rather, she looks like a cool-headed, well-brushed, reasoned-out young American, which she is. Her clothes viewpoint has broadened simultaneously with her world viewpoint. Inevitably, she has come to think of herself as a responsible adult in an adult society, instead of a college jane on a four-year jag. She is wearing her fine new philosophy on her back as well as in her head. And how well she looks...Smart Girl!

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*Reg. U.S. Pat. Off.

JAM SESSION

(Continued from page 151)

big Mississippi sidewheelers to hear the Dixieland Jazz Bands jamming on deck.

Of course, no reasonable person believes those raggedy bedtime stories of how jazz can flourish only in damp Harlem basements, or at Barrow Street Rent Brawls. Certainly this great music doesn't need bad plumbing, cockroaches, and rot-gut whisky to give it birth. Those tall tales of reefers and raw gin (of germy jugs of moonshine, statched preferably among the dirty towels in the men's room) are just fond tarradiddles composed by the wide-eyed lookers-on of jazz.

The traditional "transparent hamburger diet" definitely is not the stuff that makes the hot licks come out hot. It's no more necessary for a hot-man to be hungry and full of hop than it was for old Elijah to live on locusts in order to be wise. Very few jazz musicians are illiterate. They aren't gargoyles who tramp Broadway in $20 tuxedos day and night. They don't eat hasheesh and old clarinet reeds. It's not even a drawback to their musical careers if their coats and vests and trousers match, and they buy a War Bond once in a while. Most of them are nice, home-loving fellows with several clean shirts, pleasant families, and even kids.

But even today New York comes up, once in a while, with a genuine, barefoot, stompdown Jam Session like the one at Gjon Mili's big barn a few weeks back. That night, to Mili's rough-raftered loft studio on Twenty-third Street came an assortment of New Yorkers (who must have been hiding out for years under old damp logs). Together, they made an almost perfect audience of jazz enthusiasts. At rickety little tables—apparently dragged in from the neighbourhood undertakers, the Madison Square Euchre Club, or the local church basement—sat many a celebrity and savant. Soldiers, sailors, actors, models, and Columbia professors; kids, and critics. Over in the corner, John Steinbeck, the big fella who was known to the band down at Nick's for years only as "some guy named Steinberg—guess he's an organizer for 802 or something."

But on the stand, the old good rich tunes got a punching around such as they hadn't had in years. By two o'clock in the morning, the shindig began to get about as formal as a waterfront rassle. All through the evening, the great names of jazz—Duke Ellington, Teddy Wilson, Coleman Hawkins, Count Basie, Sidney Catlett, and crackshots from the big commercial bands—had been taking their turns as sidemen, producing plenty of fine, undiluted imaginative lusty jazz. *Not* flawless. Jazz without its clinkers is a denatured article. Jazz is never polite. As Jean Cocteau once said, "It's a sort of *tamed* catastrophe."

There that night, too, were the more-obscure geniuses. Hot men known only to a slight (but finicky) circle of epicures. Maxie Kaminsky, for instance, the little trumpeter from Boston, just back from Guadalcanal who is known to us a "serene character." Maxie's the lad who's especially famed in the inner circle for his muted subtleties—both *(Continued on page 193)*

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JAM SESSION

(Continued from page 192)

musical and spoken. For me, the rare, understated good taste of his playing always seems best typified by the gentle comment he once made about Herr Hitler just after the Nuremberg Broadcast back in 1938. That night, Maxie sat up till dawn after his night's work to listen to Adolf's hoarse commentaries on the Chosen Race (of which Max proudly counts himself a member). "Well, wha'de *say?*" asked the boys down at Nick's when Maxie appeared next evening looking pretty beat. "Oh...nothing personal," said soft-spoken Maxie with that certain faint Semitic shrug that he alone knows how to execute.

There, too, was Pee Wee Russell. The unpredictable, mysterious, and fabulously talented clarinetist who looks like a gaunt Indian Brave—but happens to be only one-sixteenth Cherokee. Pee Wee is one virtuoso whose legendary private life might seem to be everything that a dream-struck jivester could desire. Pee Wee's psychotic appearance—his nervous, inaudible conversation—gives strangers the wild impression that he's about to be the victim of some deadly skullduggery—either psychological, feudal, or fiscal. Even his buddies in the band sometimes fret. In reality, it's a gag. Professor Russell no doubt conducts his private affairs (as he does his *affaires de la Clarinette*) with all the finesse and dispatch of a Wall Street sharpie.

One winter night, the tale is told, after hearing sub-rosa rumors of gangsters, usurers, thugs, and international tongs waiting in the recesses of Waverly Place to "rub out" Pee Wee—a couple of the boys from Pete Pesci's Tavern decided to trail their boy home à la Pinkerton—with borrowed blackjacks, brass knuckles and all. When the convoy finally reached Pee Wee's homey maisonette, the boys looked in the window to see if the hi-jackers had come for the slaughter. And there was Pee Wee, tastefully attired in a burgundy brocade dressing-gown, stretched out on a pink-flowered cretonne chair, sipping Ovaltine, and reading *How to Win Friends and Influence People.* His cheerful wife, meanwhile, bustled busily about the kitchenette (probably humming a Strauss waltz)—baking him a cozy breakfast waffle.

I can't say I understand Virgil Thomson's analysis of real jazz, either. He calls it "a form of two-step in which the rhythm is expressed quantitatively by instruments of no fixed vibration." Sousa sizzled, "It makes you want to bite your grandmother." Paul Whiteman told the *New York Times,* "I've been playing it for thirty years and I still don't know what it is." Clive Bell washes his hands of the whole deal by a withering, "*Whatever* it is—it has nothing to do with Art." Indeed, it must have been a midnight jazz revel something like Gjon's attic clambake, that once moved Hippolyta to say to Theseus, "This is the silliest stuff that e'er I heard." But when it comes to definitions, I'll take the classically simple answer that Fats Waller once gave to an erudite young lady who asked him what jazz was. "Lady," he said, "if you got to *ask*—you *ain't* got it!" I'll buy that, Fats.

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(Continued on page 195)

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(Continued from page 194)

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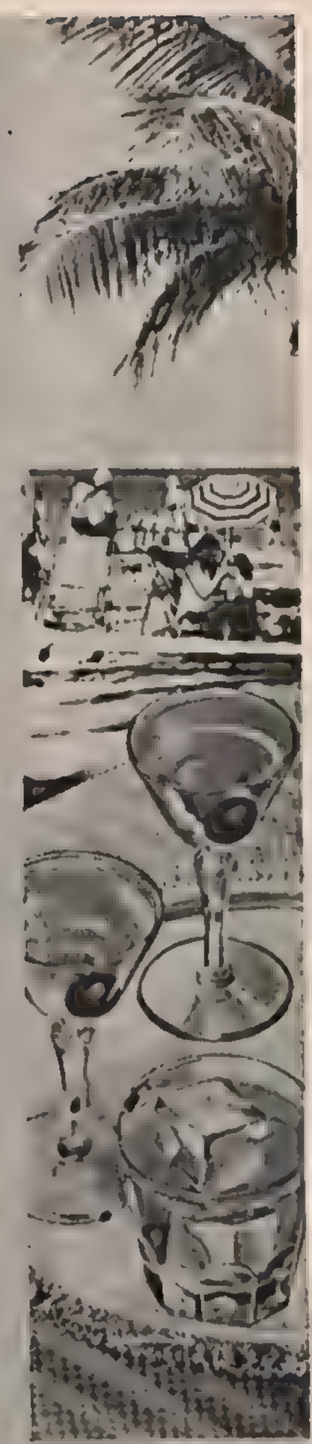

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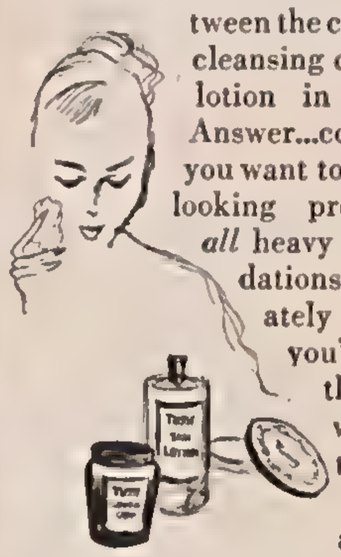
NON COMPOS MENTIS

(Continued from page 123)

to your heels, with special interest for your hands, which are apt to be left out on a limb carrying books about. This bottle packs sixteen ounces of prevention from chapping, and can double as a light make-up base; $1 at Saks 34th Street.

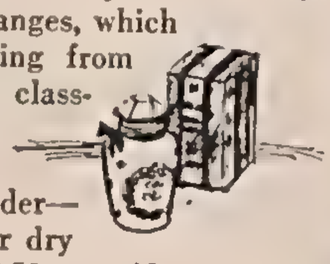


What's the connection between the cake foundation, cleansing cream, and skin lotion in this picture? Answer...considerable, if you want to keep your skin looking pretty! Because *all* heavy make-up foundations cling passionately to your skin, you'll need more than soap and water to chip them off. You need at *least* a once-over with cleansing-cream, and a follow-up with skin lotion or "astringent" to finish the job and help tighten the pores. If you still don't believe that astringent is part and parcel of cleansing, just examine a wad of absorbent cotton after you've dipped it in lotion and gone over your face. See? And this very smooth cake foundation, its attendant friends, are by Tussy: $1 each. Macy's; Bloomingdale, etc.

Tell your pearl of an aunt about Ella Baché's water-colour box—which

would make a very nice gift *to you*. This box is filled with lipstick, cream rouge, and eye-shadow in four shades apiece. This Dept.'s experience is that the set lasts almost indefinitely, and that it's as easy to carry as half a cigarette case would be, since it's twice as thin as same; $5 at Ella Baché, 24 East Fifty-Fifth Street.

The class of 1890 went for dry perfume just because it smelled purty, but the class of 1947 has a more educated reason for doing so. Their idea is: you dust a bit of this sachet powder on whatever area you're apt to perspire and the heat sets off a faint aura of fair perfume (the F. P. in this case, is Charles of the Ritz "Moss Rose Body Sachet"). It will help keep your sweaters fresh—which is a consideration when you're subject to sudden temperature changes, which you *are* in going from classroom to classroom in building to building. The sachet powder—generic term for dry perfume—is $2.50 at Altman, elsewhere.



And...deodorants. Probably classic among cream deodorants is Arrid—which is *(Continued on page 198)*

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CONTEST RULES

Vogue's 10th Prix de Paris

1. Each entrant must be a senior at some time during the scholastic year 1944-45, and receive an A.B. or B.S. degree from a U. S. college or university.

2. Each entrant must fill out an Entrance Blank. These blanks may be mailed immediately, or with the answers to the first quiz. It is not necessary to be a subscriber to Vogue to enter the contest.

3. The contest consists of a series of 4 quizzes to be answered by all entrants, and a 1500-word article which those entrants who receive a passing mark on the 4 quizzes are eligible to submit. Entrants will be notified on or about March 15th if they are eligible.

4. Each quiz will consist of 2 questions; one will be based on a fashion feature, and one on a non-fashion feature, such as music, art, literature, theatre.

5. The first quiz is published below, and will be repeated in the Oct. 1st issue of Vogue, with answers due Oct. 20th. The next three quizzes will appear in Nov. 1, Dec. 1, and Feb. 1 Vogue. Save your Vogues until the end of the contest; you will need them for reference.

6. Papers will be graded on: clear and individual writing, current information, and general awareness.

7. Answers to each test must be mailed on or before the 20th of the month in which the quiz appears.

8. Subjects for the 1500-word articles will be published in the March 1 and April 1 issues. These must be mailed not later than April 15th.

9. All quiz papers and articles must be typewritten in double space on one side of the page. The name and college of the contestant must appear at the top of each page. Papers will not be returned at the end of the contest.

10. The judges of the contest will be a board of editors. Their decision will be final. The winners of the Prix de Paris will be notified on or about May 1, 1945.

First Quiz in Vogue's 10th Prix de Paris

answer one fashion question . . .

1. Study the college "Designs for Dressmaking" on pages 106 and 107 in August 1st Vogue. Suggest a new page-plan, and write your own text.

2. Read the article on page 118 of August 15th Vogue, and give your opinion as to whether it is the best possible way to introduce the Prix de Paris to college girls. In 500 words, make suggestions (or additions) that you think would improve it.

3. Study Vogue's College Wardrobe on pages 134 to 137 of the August 15th issue. In 500 words, discuss which items you would include in your own wardrobe and which you would not, giving your reasons.

answer one feature question . . .

1. Plan a two page spread on an about-to-be-liberated country in Europe, suggesting photographs or sketches as well as text. (Example: the double page spread, "France," on pages 92 and 93 of the August 1st Vogue.)

2. Read the article on "English Beauties" on pages 94 and 95 of Vogue's August 1st issue. Choose four American actresses of current Broadway hits, and describe each of them.

3. What do you think of the feature on jam sessions on pages 150 and 151 of August 15th Vogue? In 300 to 500 words, describe why this does or does not interest you.

Tear off and mail

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NON COMPOS MENTIS

(Continued from page 196)

available practically everywhere and is, for the average case, an effective measure. For problem-cases, a product is now being distributed in chemist's bottles and called, as it was 'way back in the last century, "Perspi-Cura." It's both an anti-perspirant and deodorant, and is $3 per bottle (quite worth it, if you're troubled). Saks-Fifth Avenue.

If...your permanent wave gives out between sessions at your favourite hair salon at home, and you have to travel via dog-sled to reach the not-very-local hair-dresser, consider a permanent wave made by loving hands at home (at college, in this case). Actually, if you're any good at all at doing your own hair, you should have a fine time giving yourself a permanent. The method we've come to know is by "Crowning Glory" and it takes in the neighborhood of three to three and a half hours. The result is a wave that's soft, silky and, we're told, lasting. The set is $2 (at Altman, among other places), which includes everything you'll need, excepting a turban. Duke up the latter, out of an old scarf so that you won't have to go about looking as though you had been wired up for sound, during the interim.

About make-up: some girls like to touch up their lashes with Vaseline. Some like mascara. Elizabeth Arden's go-between is an Eyelash Pomade which neither begs off of the darkening duties of mascara, nor the lustrous-making job of Vaseline—but combines both. In the dark shade which you'll probably like best, it looks like so much licorice. You whisk it on your lashes in one quick stroke, like so, and the effect is that of the naturally endowed. Small rub: if you've used oil on your eye-lashes, you know that it melts a bit, and is apt to flick off on the area around your lashes. The cure is an easily-formed habit: run your finger very lightly under your eyes, occasionally, to whip off any excess...

There are times—there always are—when you feel that your face just won't do. Sometimes—when you want to look your best—you feel that you've never looked *worse!* Very often it has to do with the tone and colour of your skin. So...tie up your hair in a towel or facsimile, and spread a coat of night- or special-cream on your face (cleansing cream won't do). Massage the cream over your face for about 15 minutes, and leave the rich coat on while you steam in the tub. When you wipe the cream off, you'll find that your skin has a rosier colour, a smoother texture, and will take make-up well.

Notice, please, the new pink-tones in lipstick. Un-real pinks they are, too (nothing "flushed-child" about these). They have character and drama, and look especially well with a tan or darkish cake foundation. You can welcome it as an alternate for your beloved ruby-tone lipsticks.

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